Authorized Edition

guitar

Guitar • Vocal

WITH TABLATURE

TESLA

FIVE MAN ACOUSTICAL JAM



Cherry Lane Music

PLAY IT LIKE IT IS

11
32¢
22
33
6.62¢

TESLA

FIVE MAN ACOUSTICAL JAM

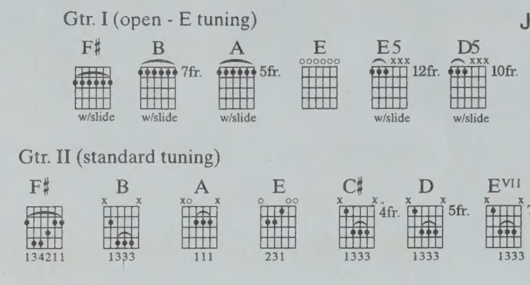
Management: Q Prime, Inc.
Transcribed by Mark Phillips, Paul Pappas
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Music Engraving by W.R. Music
Production: Daniel Rosenbaum/Rana Bernhardt
Art Direction: Rosemary Cappa-Jenkins/Jim Darling
Director Of Music: Mark Phillips

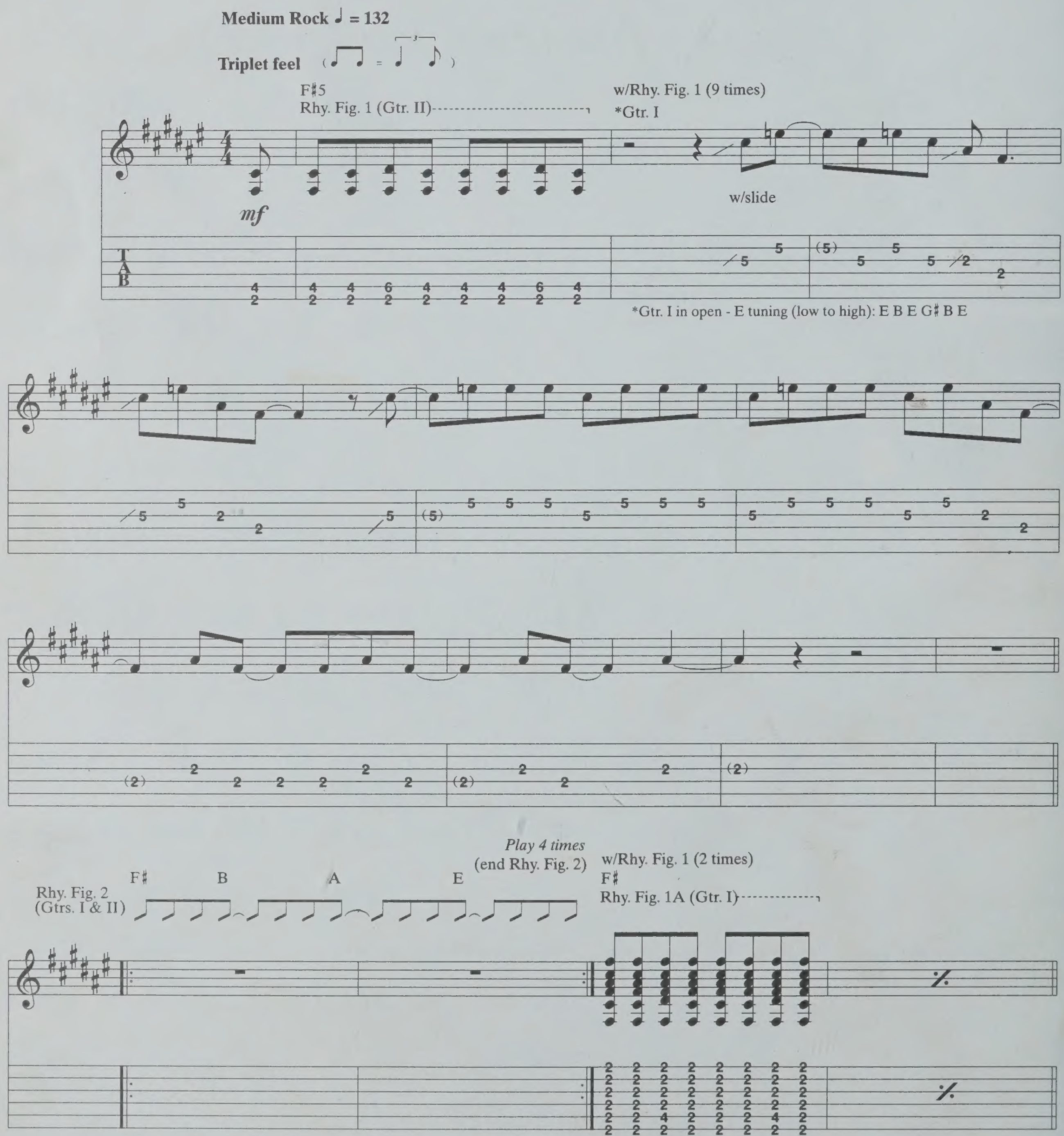
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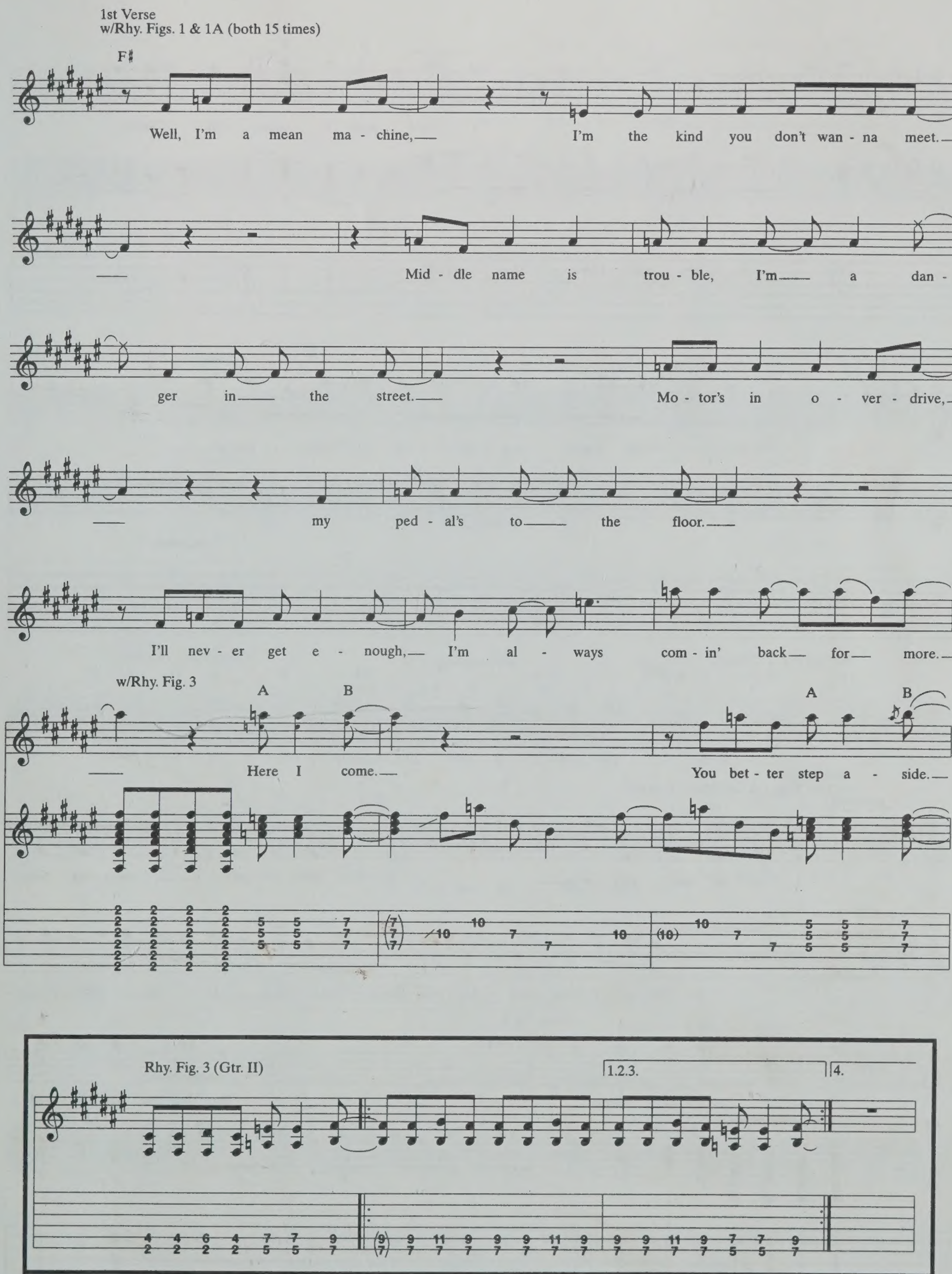
Contents

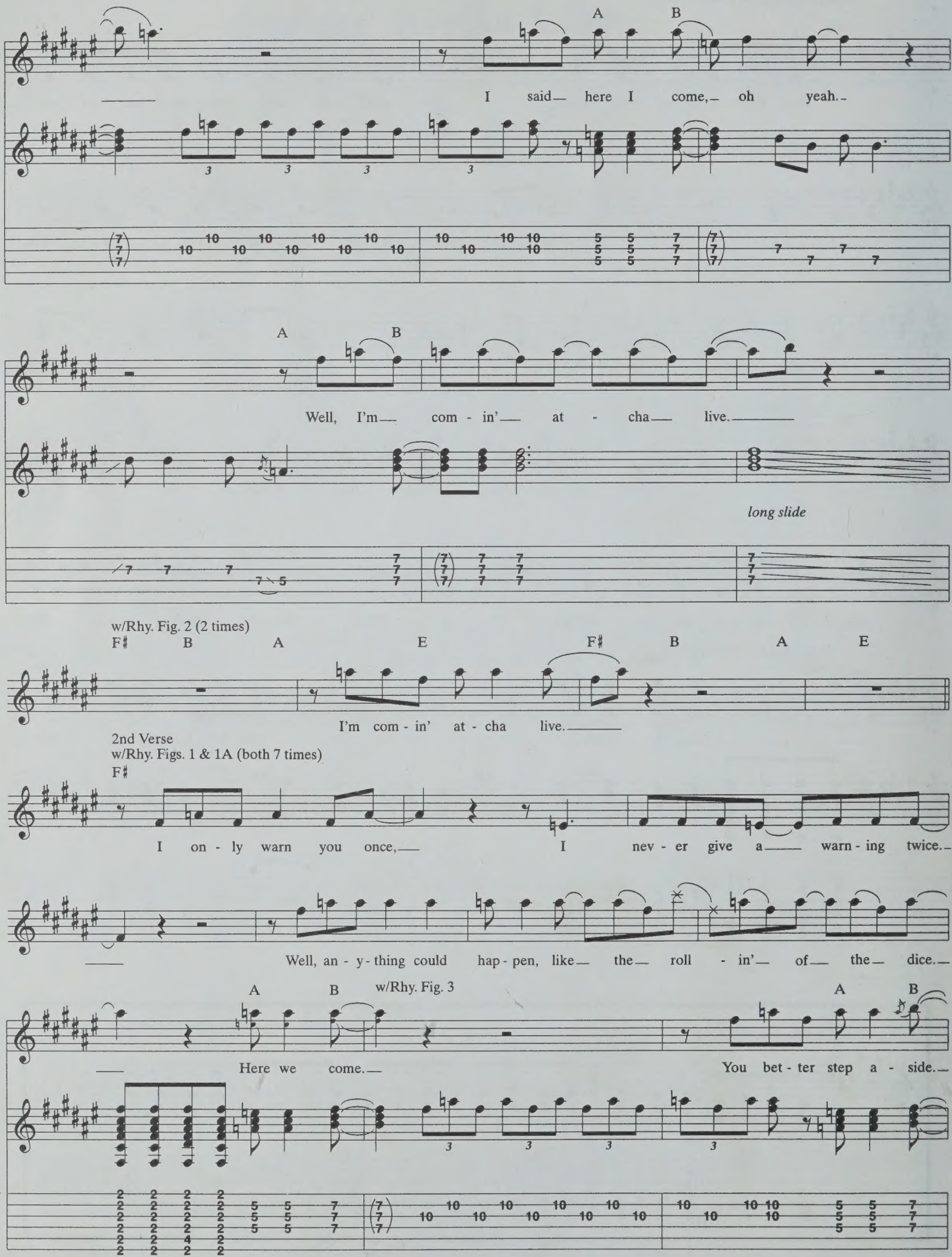
Comin' Atcha Live

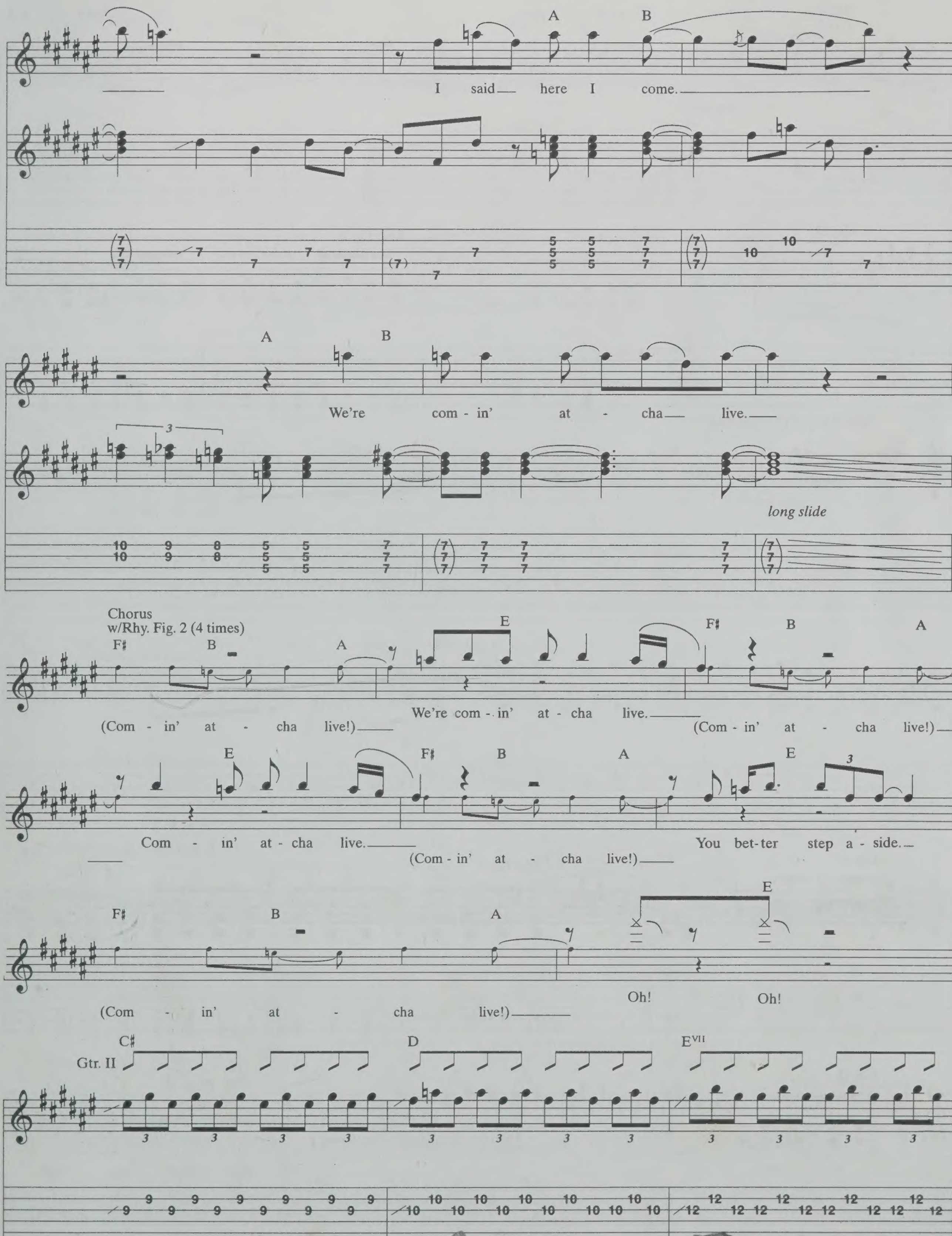
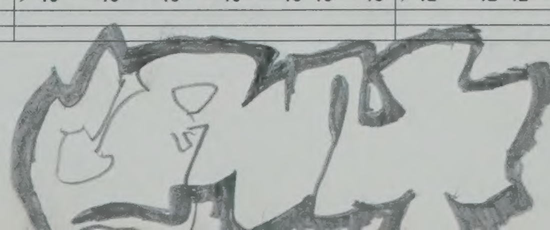
Words and Music by
Jeff Keith, Frank Hannon and Kevin Wheat





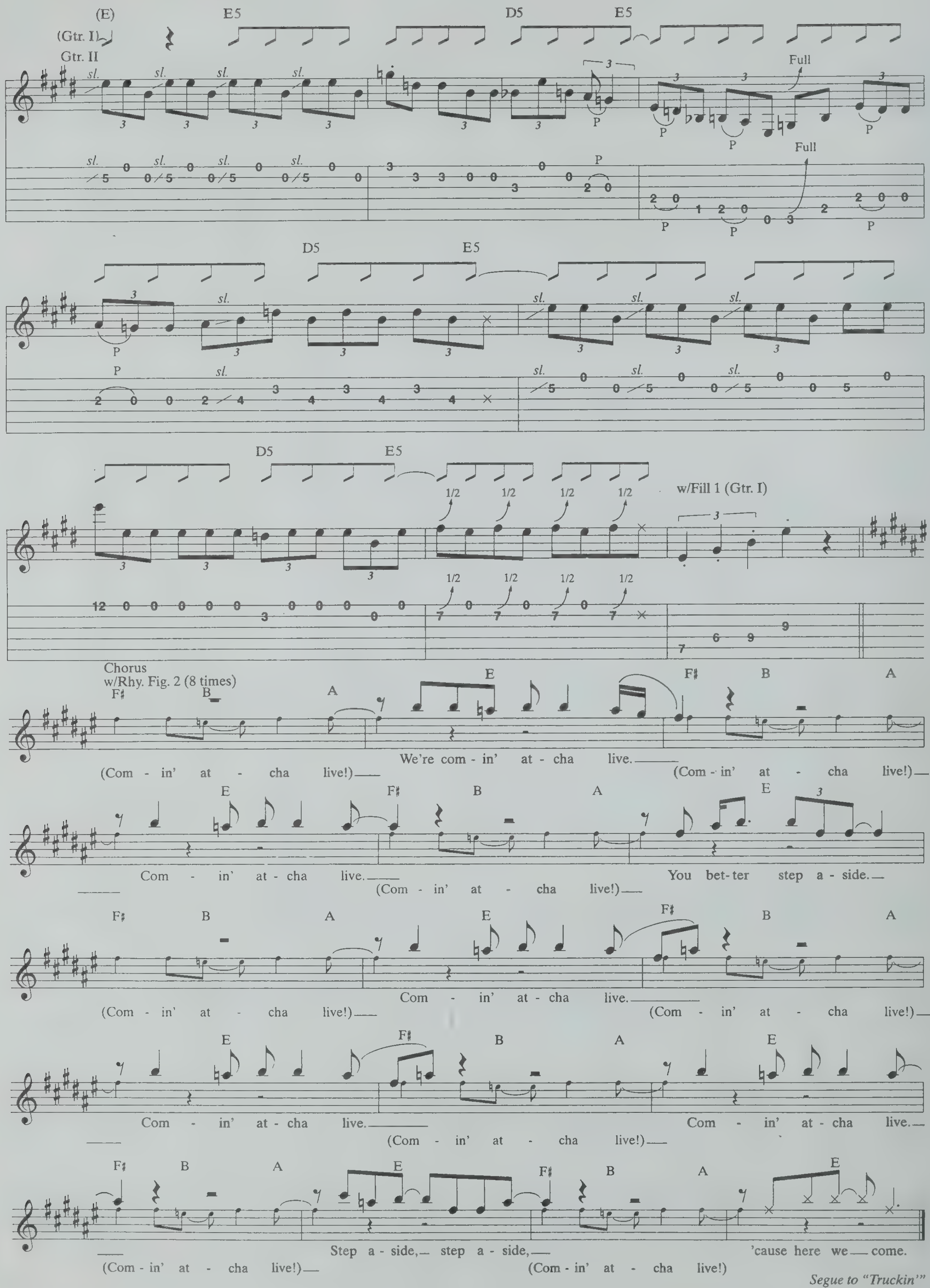

1st Verse
w/Rhy. Figs. 1 & 1A (both 15 times)
F♯
Well, I'm a mean ma - chine, I'm the kind you don't wan - na meet.
Mid - dle name is trou - ble, I'm a dan - ger in the street.
Mo - tor's in o - ver - drive, my ped - al's to the floor.
I'll nev - er get e - nough, I'm al - ways com - in' back for more.
w/Rhy. Fig. 3
A B
Here I come.
A B
You bet - ter step a - side.
Rhy. Fig. 3 (Gtr. II)
1.2.3.
4.


A B
I said here I come, oh yeah.
A B
Well, I'm com - in' at - cha live.
long slide
w/Rhy. Fig. 2 (2 times)
F♯ B A E F♯ B A E
I'm com - in' at - cha live.
2nd Verse
w/Rhy. Figs. 1 & 1A (both 7 times)
F♯
I on - ly warn you once, I nev - er give a warn - ing twice.
Well, an - y - thing could hap - pen, like the roll - in' of the dice.
A B w/Rhy. Fig. 3 A B
Here we come. You bet - ter step a - side.


A B
I said here I come.
A B
We're com - in' at - cha live.
long slide
Chorus
w/Rhy. Fig. 2 (4 times)
F♯ B A E F♯ B A
We're com - in' at - cha live.
(Com - in' at - cha live!) (Com - in' at - cha live!)
E F♯ B A E
Com - in' at - cha live.
(Com - in' at - cha live!)
You bet - ter step a - side.
F♯ B A E
(Com - in' at - cha live!)
Oh! Oh!
C♯ D E^VII
Gtr. II


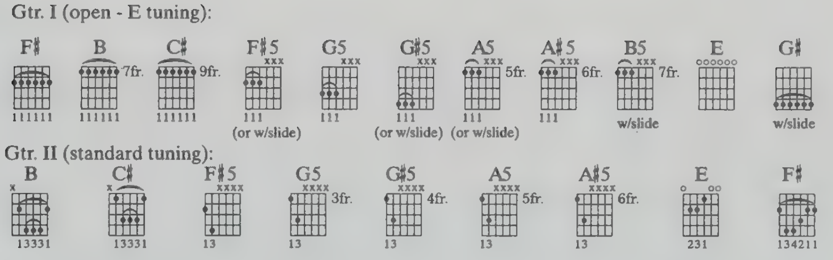

Fill 1
Gtr. I
G♭5
A♭5
long slide
Gtr. II
Rhy. Fig. 4
w/Rhy. Fig. 4 (2 1/2 times)
B5
Rhy. Fig. 5
A5
P
Full


w/Rhy. Fig. 5 (2 1/2 times)
A5
B5
Full
1/2
sl.
P
H
Gtr. I
C5
D5
Gtr. II
Rhy. Fig. 6
w/Rhy. Fig. 6 (2 times)
(Gtr. II)
(Gtr. II cont. in notation)
(Gtr. I cont. in slashes)


(E) E5 D5 E5
(Gtr. I)
Gtr. II
sl. sl. sl. sl.
Full
P
D5 E5
sl. sl. sl. sl.
D5 E5
1/2 1/2 1/2 1/2
w/Fill 1 (Gtr. I)
Chorus
w/Rhy. Fig. 2 (8 times)
F♯ B A E F♯ B A
We're com - in' at - cha live.
(Com - in' at - cha live!)
(Com - in' at - cha live!)
E F♯ B A E
Com - in' at - cha live.
(Com - in' at - cha live!)
You bet - ter step a - side.
F♯ B A E F♯ B A
Com - in' at - cha live.
(Com - in' at - cha live!)
(Com - in' at - cha live!)
E F♯ B A E
Com - in' at - cha live.
(Com - in' at - cha live!)
Com - in' at - cha live.
F♯ B A E F♯ B A E
Step a - side, step a - side,
'cause here we come.
(Com - in' at - cha live!)
(Com - in' at - cha live!)
Segue to "Truckin'"

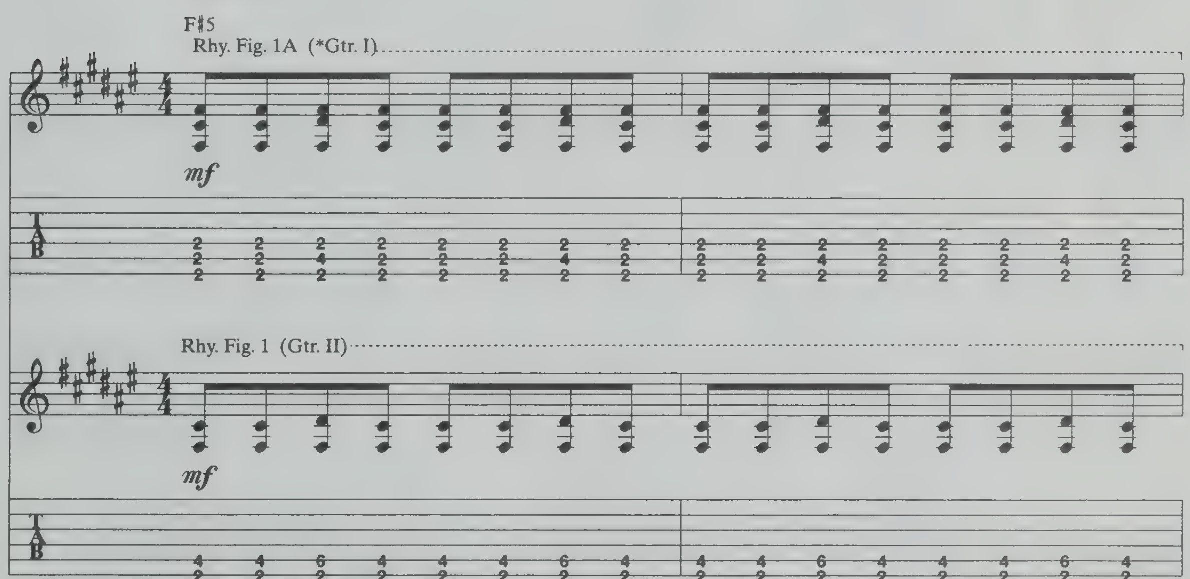
Truckin'

Words and Music by
Garcia, Hunter, Lesh and Weir

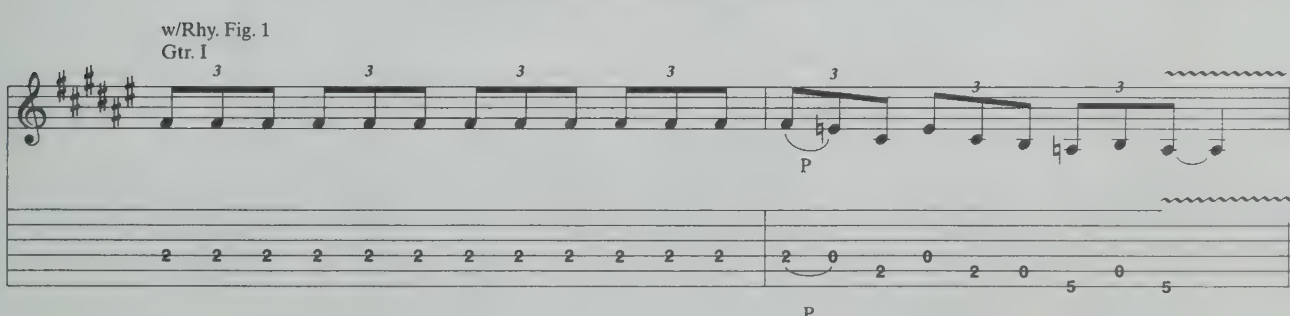


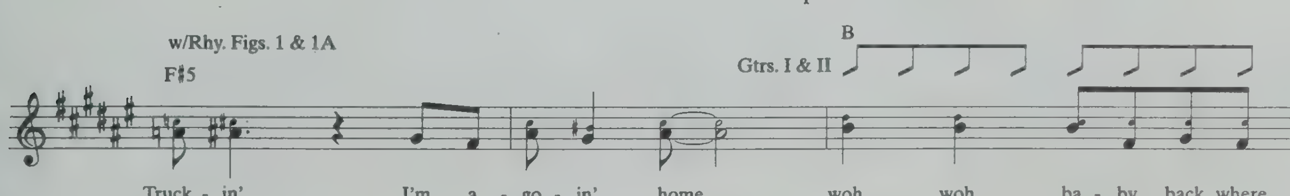
Medium Rock ♩ = 132

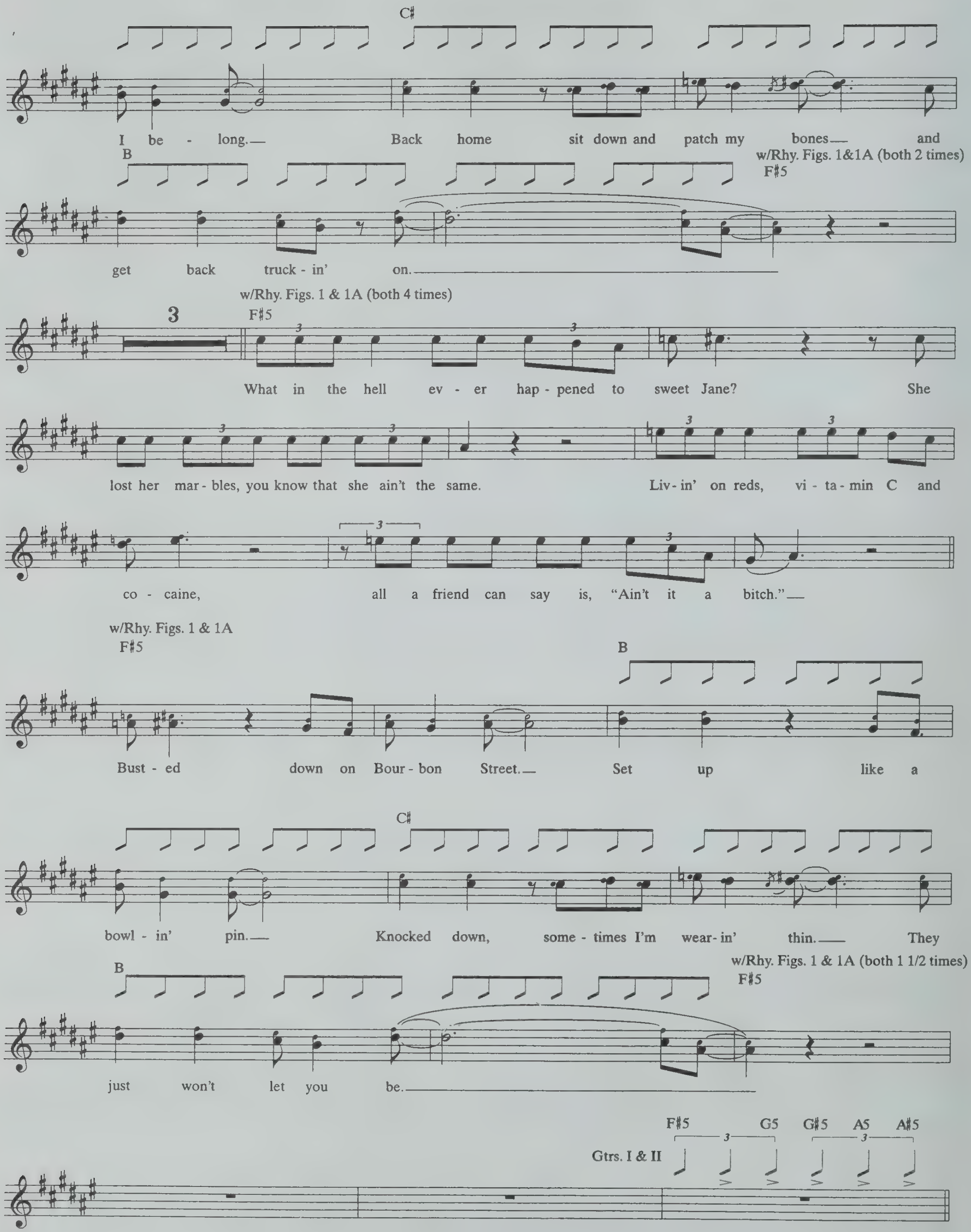
Triplet feel



*Gtr. I in open - E tuning (low to high): E B E G♯ B E





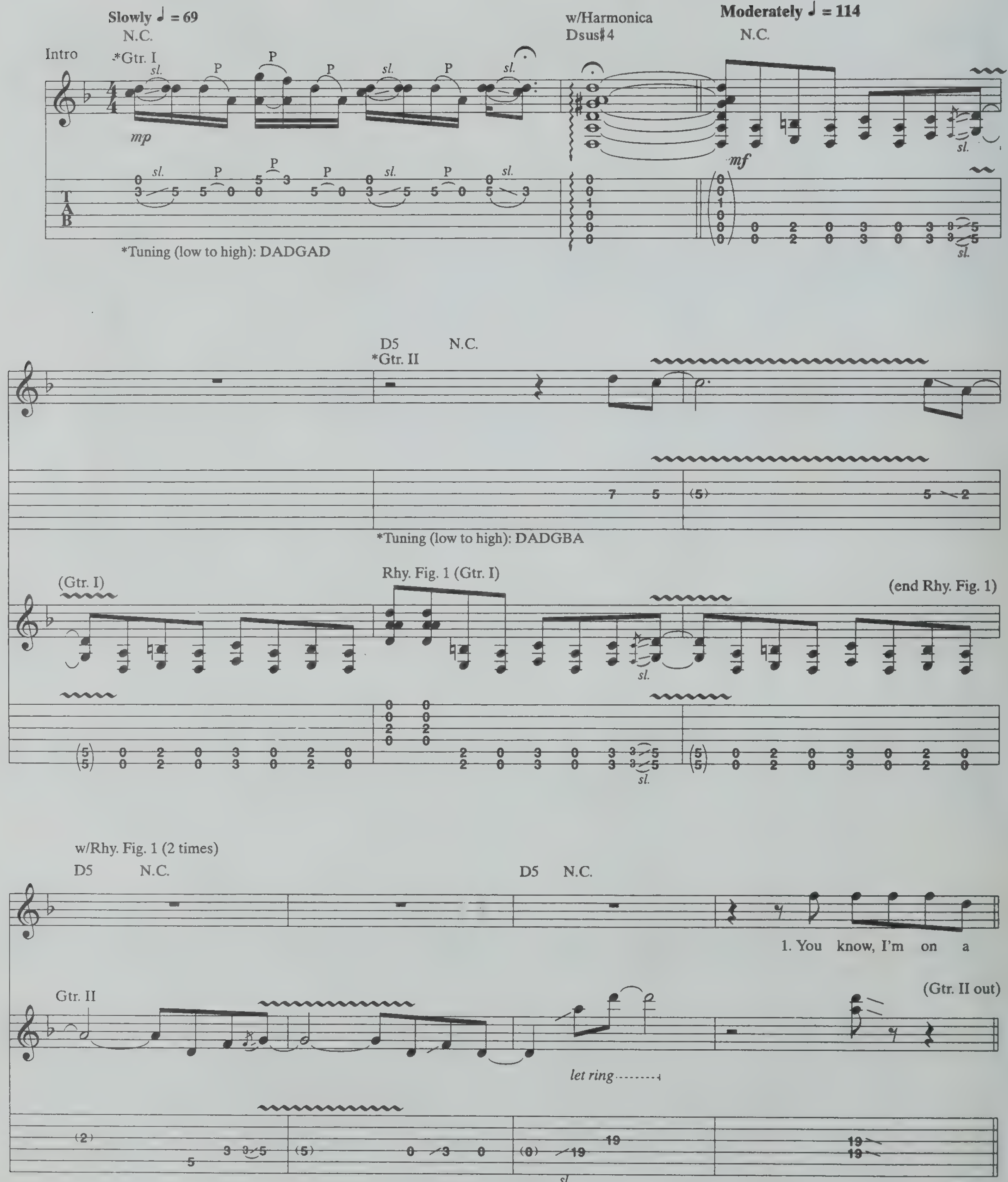

C♯
I be - long.
Back home sit down and patch my bones and
B
w/Rhy. Figs. 1&1A (both 2 times)
F♯5
get back truck - in' on.
w/Rhy. Figs. 1 & 1A (both 4 times)
3
F♯5
What in the hell ev - er hap - pened to sweet Jane? She
lost her mar - bles, you know that she ain't the same. Liv - in' on reds, vi - ta - min C and
co - caine, all a friend can say is, "Ain't it a bitch."
w/Rhy. Figs. 1 & 1A
F♯5
B
Bust - ed down on Bour - bon Street. Set up like a
C♯
bowl - in' pin. Knocked down, some - times I'm wear - in' thin. They
B
w/Rhy. Figs. 1 & 1A (both 1 1/2 times)
F♯5
just won't let you be.
F♯5 G5 G♯5 A5 A♯5
Gtrs. I & II

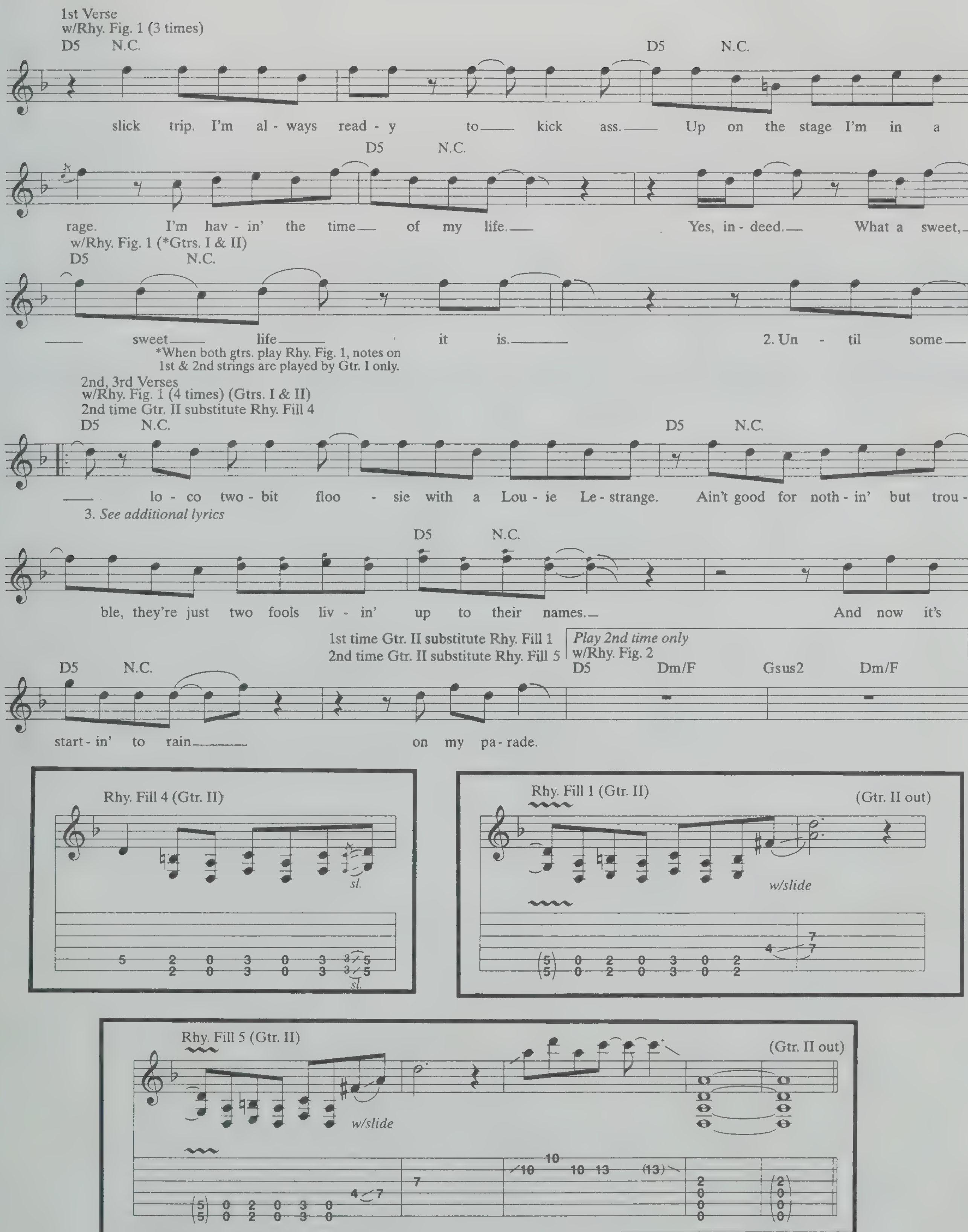


Rhy. Fig. 2A (Gtr. I)
(end Rhy. Fig. 2A)
B
B5 A5 G♯5 F♯5 G♯5 B5
Some - times the lights all shin - in' on me,
Rhy. Fig. 2 (Gtr. II)
(end Rhy. Fig. 2)
*Gtr. I w/slide (next 2 bars).
(Slide worn on 2nd finger.)
w/Rhy. Figs. 2 & 2A
B
B5 A5 G♯5 F♯5 G♯5 B5
oth - er times I can bare - ly see.
E C♯ G♯
*Gtr. I
Gtrs. I & II
Late - ly it oc - curs to me, what a
Gtr. II
*Gtr. I w/slide (next 2 bars)
w/Rhy. Figs. 1 & 1A
B
F♯5
Gtrs. I & II
long, strange trip it's been.
F♯5 E F♯ (Gtr. II out)
w/Rhy. Fig. 1 (1st bar only)
Gtr. I
w/slide (till end)
*Strum chord freely

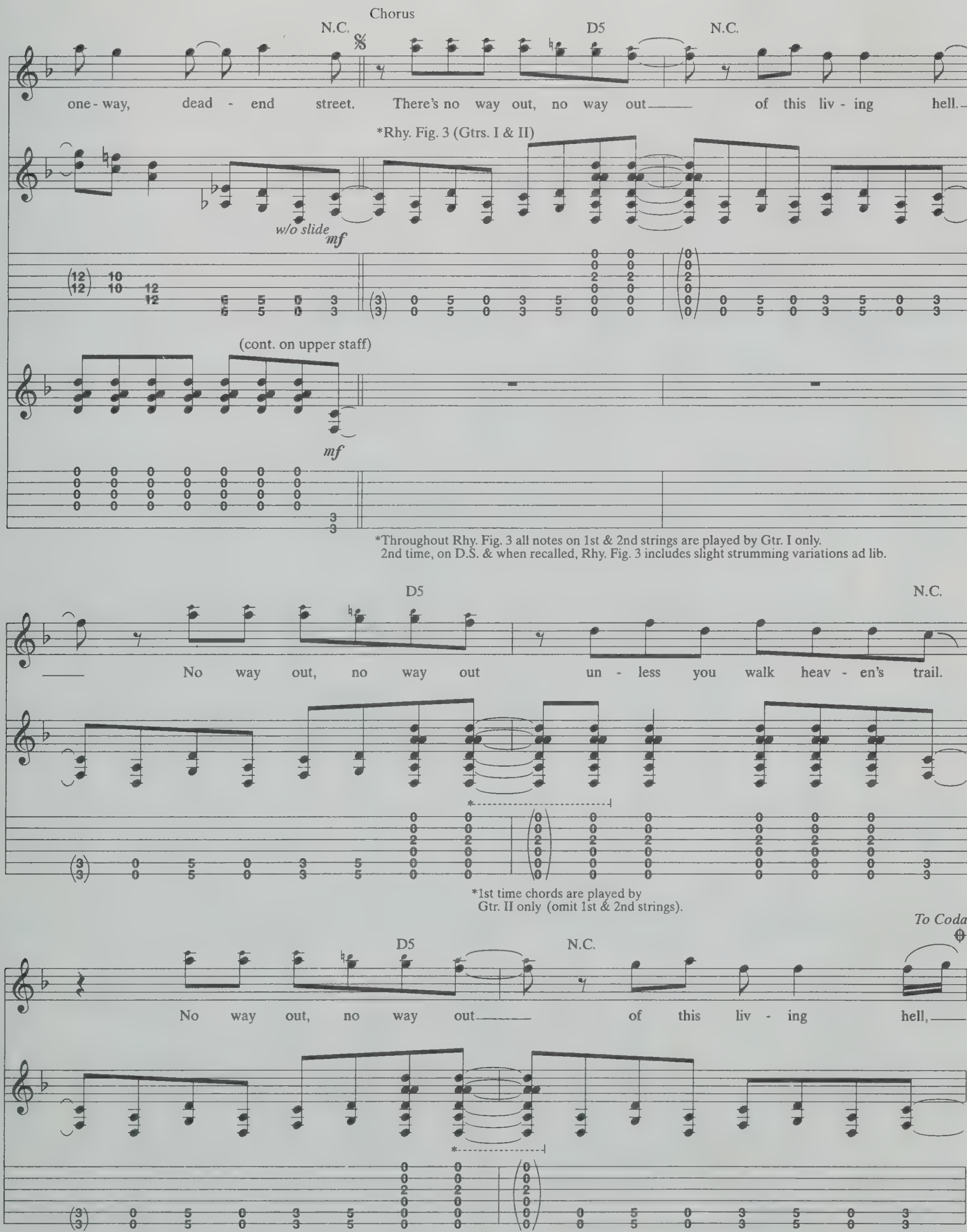
Heaven's Trail (No Way Out)

Words and Music by
Jeff Keith and Tommy Skeoch

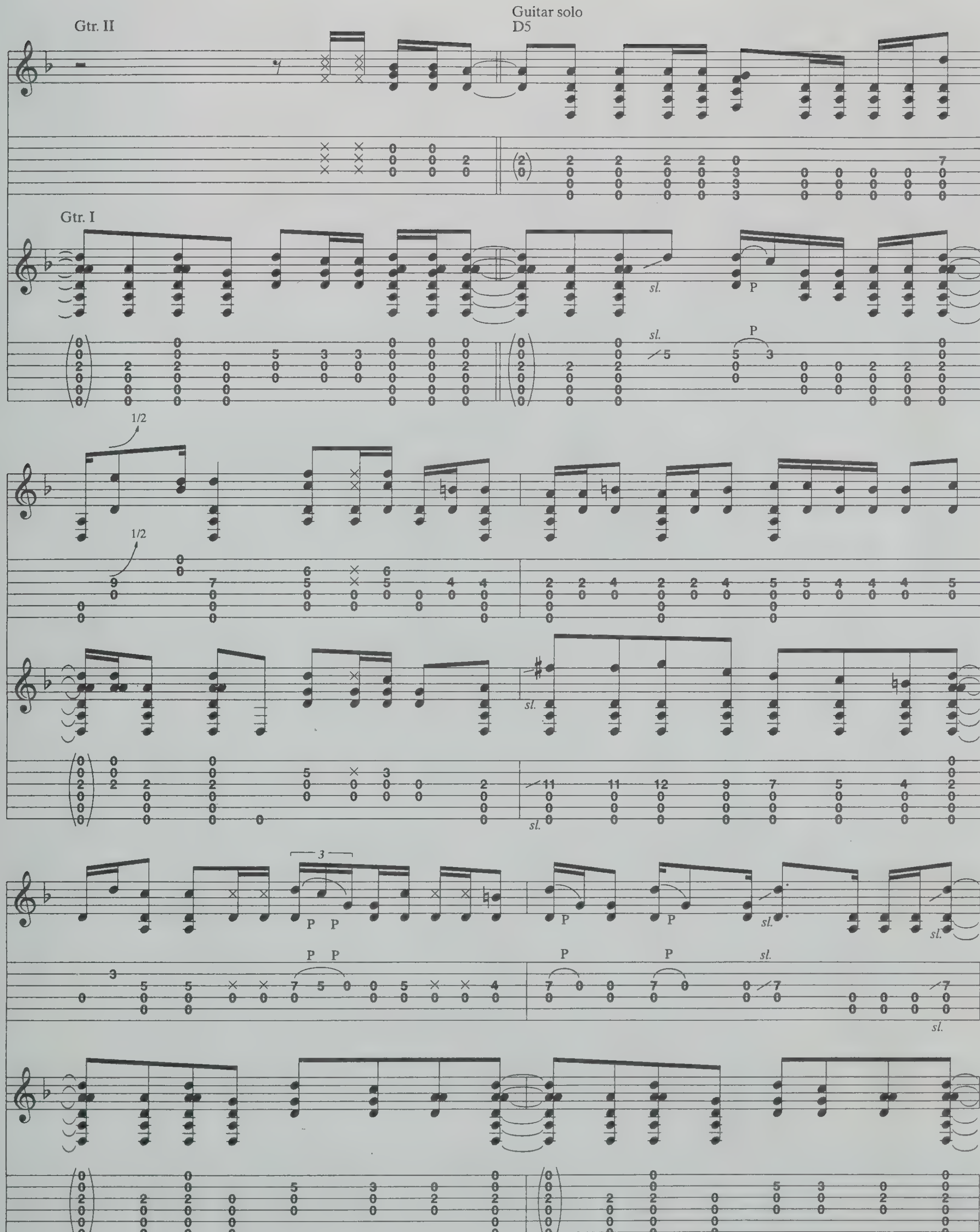


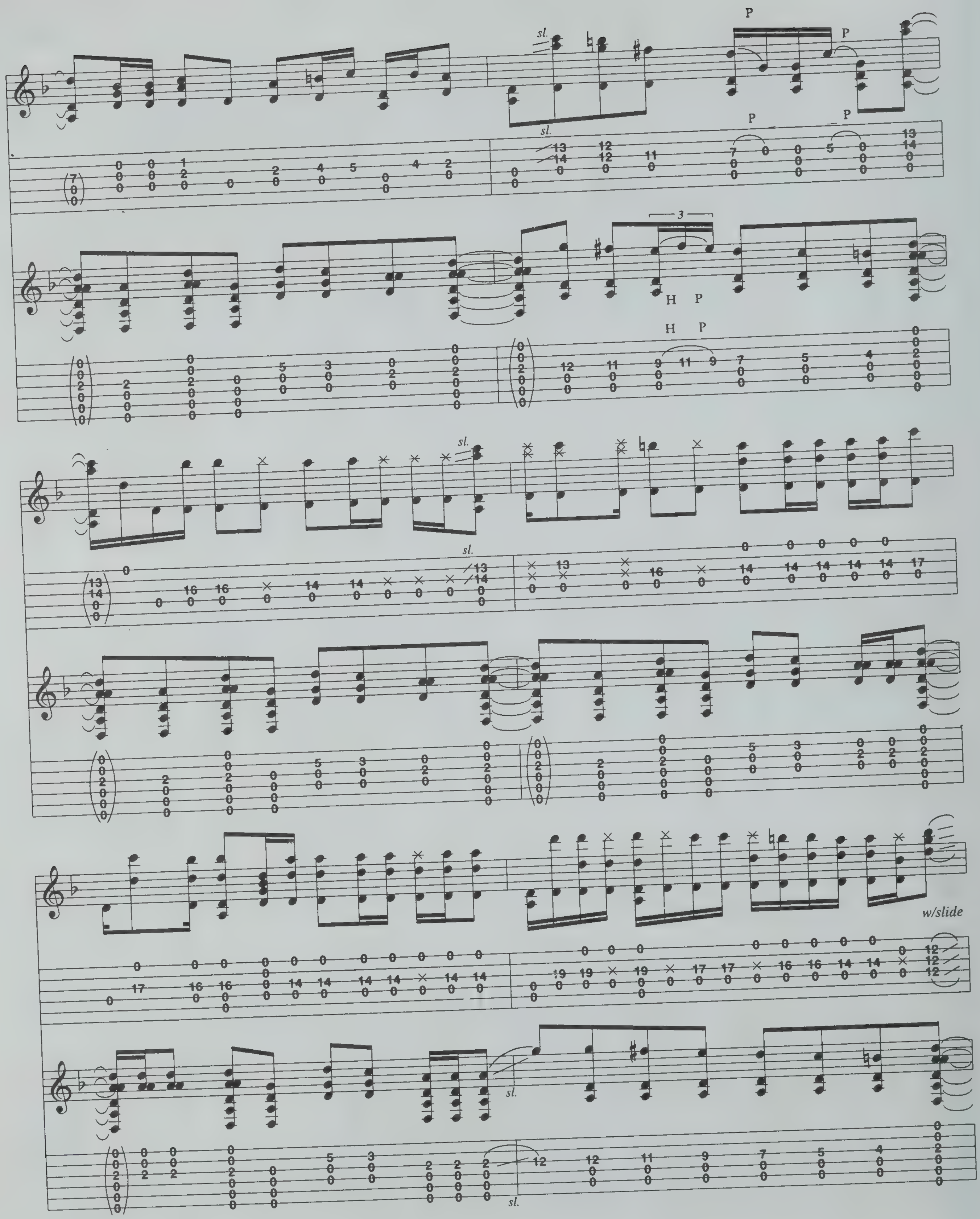

1st Verse
w/Rhy. Fig. 1 (3 times)
D5 N.C.
slick trip. I'm al - ways read - y to kick ass. Up on the stage I'm in a
rage. I'm hav - in' the time of my life. Yes, in - deed. What a sweet,
w/Rhy. Fig. 1 (*Gtrs. I & II)
sweet life it is. 2. Un - til some
*When both gtrs. play Rhy. Fig. 1, notes on 1st & 2nd strings are played by Gtr. I only.
2nd, 3rd Verses
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)
2nd time Gtr. II substitute Rhy. Fill 4
lo - co two - bit floo - sie with a Lou - ie Le - strange. Ain't good for noth - in' but trou -
3. See additional lyrics
ble, they're just two fools liv - in' up to their names. And now it's
1st time Gtr. II substitute Rhy. Fill 1
2nd time Gtr. II substitute Rhy. Fill 5
Play 2nd time only
w/Rhy. Fig. 2
D5 Dm/F Gsus2 Dm/F
start - in' to rain on my pa - rade.
Rhy. Fill 4 (Gtr. II)
sl.
Rhy. Fill 1 (Gtr. II)
(Gtr. II out)
w/slide
Rhy. Fill 5 (Gtr. II)
w/slide
(Gtr. II out)

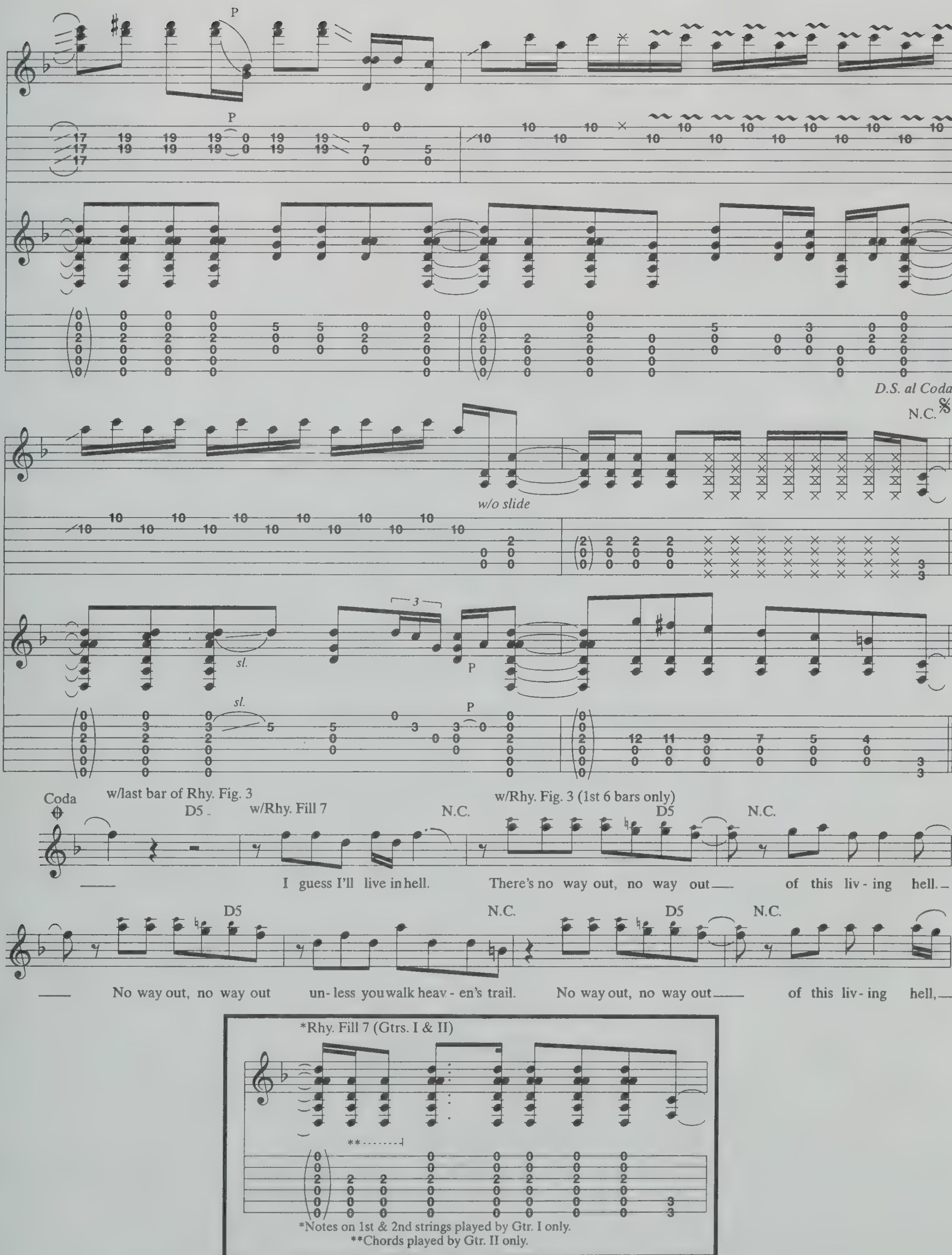

w/Rhy. Fig. 2
D5 Dm/F Gsus2 Dm/F
(You) know, there's
Pre-chorus
w/Rhy. Fig. 2 (1 1/2 times)
D5 Dm/F Gsus2 Dm/F
w/Fill 1 (2nd time only)
D5 Dm/F
noth - in' like the real world to get me down.
w/Rhy. Fill 2
Gsus2
w/Rhy. Fig. 2
D5 Dm/F Gsus2 Dm/F
There's noth - in' like the world out - side, turns me
2nd time Gtr. II substitute Fill 2
D5 Dsus♯4 Dsus4
up - side down. It makes me feel like I'm head - in' down a
Gtr. II
w/slide
cresc.
Gtr. I
cresc.
Rhy. Fig. 2 (Gtr. I)
D5 Dm/F Gsus2 Dm/F
mp
let ring
Fill 1 (Gtr. II)
w/slide
Rhy. Fill 2 (Gtr. I)
Gsus2
let ring
Fill 2 (Gtr. II)
w/slide


Chorus
N.C.
D5
N.C.
one - way, dead - end street. There's no way out, no way out of this liv - ing hell.
*Rhy. Fig. 3 (Gtrs. I & II)
w/o slide
mf
(cont. on upper staff)
mf
*Throughout Rhy. Fig. 3 all notes on 1st & 2nd strings are played by Gtr. I only.
2nd time, on D.S. & when recalled, Rhy. Fig. 3 includes slight strumming variations ad lib.
D5
N.C.
No way out, no way out un - less you walk heav - en's trail.
*1st time chords are played by Gtr. II only (omit 1st & 2nd strings).
To Coda
D5
N.C.
No way out, no way out of this liv - ing hell,


2nd time Gtr. II substitute Rhy. Fill 6
D5
1.
w/Rhy. Fill 3
N.C.
w/2nd bar of Rhy. Fig. 1
liv - in' hell.
(end Rhy. Fig. 3)
Gtr. II
1/2
w/Rhy. Fig. 1
D5 N.C.
2.
N.C.
3. You know, I had it
1/4
P
sl.
(cont. in Rhy. Fill 4)
Gtr. I
Harmonica solo
w/Rhy. Fig. 3 (Gtr. I)
D5 N.C.
D5
N.C.
D5 N.C.
D5
Rhy. Fill 6 (Gtr. II)
(Gtr. II out)
Rhy. Fill 3 (Gtr. I)
sl.

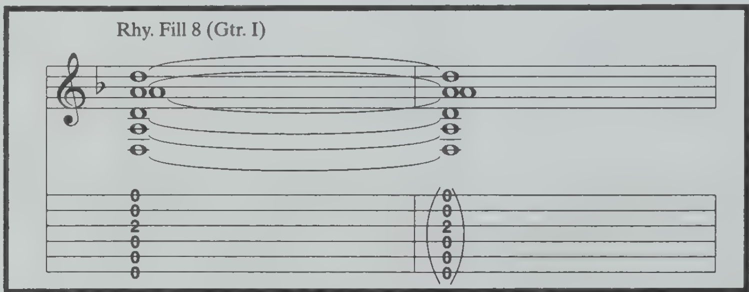

Gtr. II
Guitar solo
D5
Gtr. I
sl.
P
1/2
3


sl.
P
H
w/slide



P
D.S. al Coda
N.C.
w/o slide
sl.
Coda
w/last bar of Rhy. Fig. 3
D5
w/Rhy. Fill 7
N.C.
w/Rhy. Fig. 3 (1st 6 bars only)
I guess I'll live in hell.
There's no way out, no way out of this liv-ing hell.
No way out, no way out un-less you walk heav-en's trail.
No way out, no way out of this liv-ing hell,
*Rhy. Fill 7 (Gtrs. I & II)
*Notes on 1st & 2nd strings played by Gtr. I only.
**Chords played by Gtr. II only.





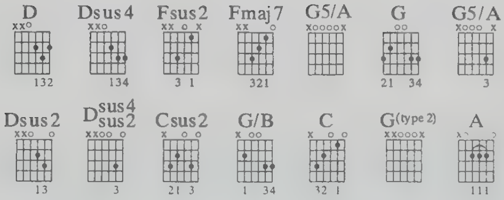
Additional Lyrics

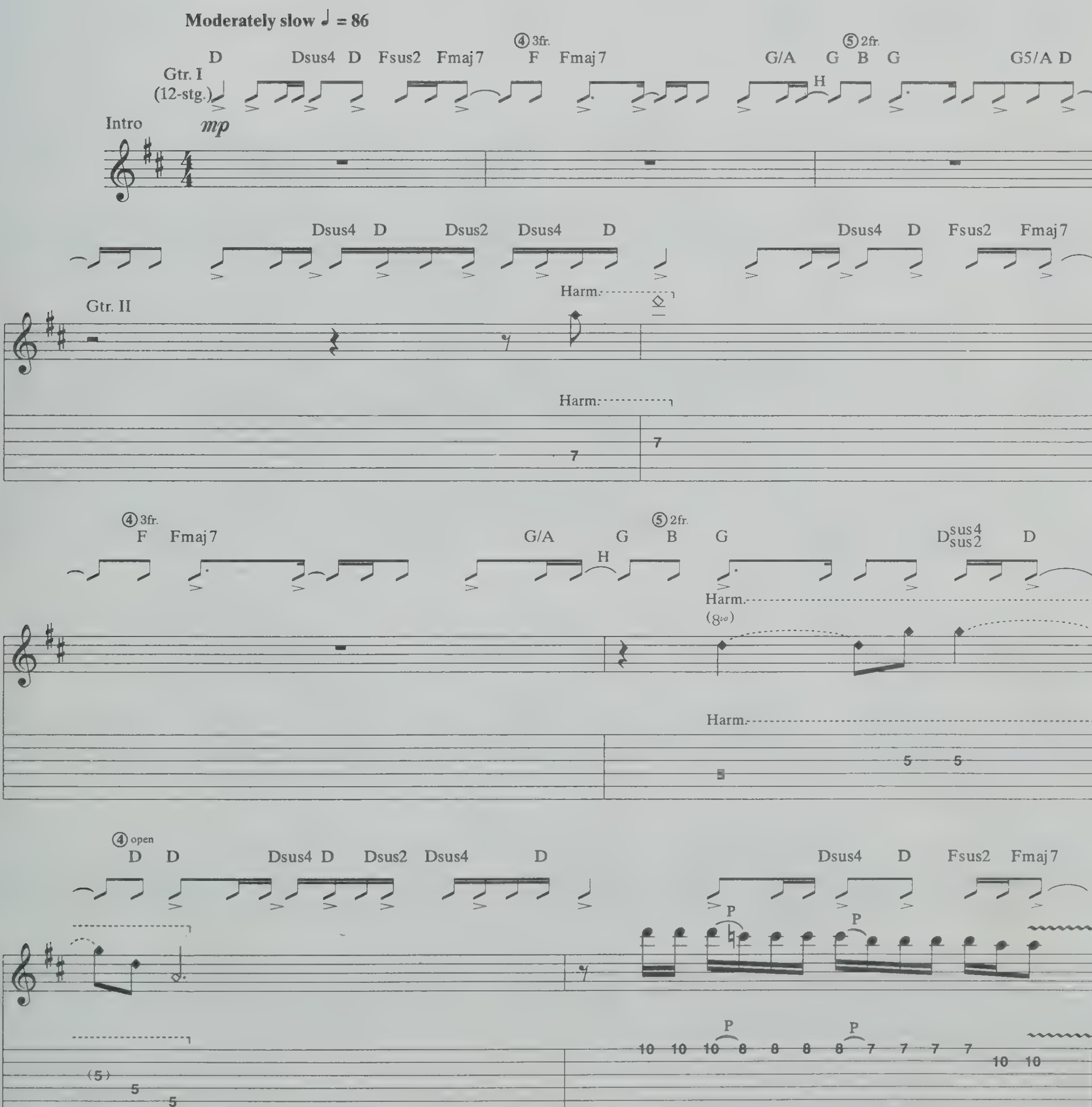
3. You know, I had it made in the shade
Thinkin' that it's not so bad after all.
That's when I woke up, smelled the coffee.
Now I'm back where I started again, yes.
And now it's pourin' rain on my parade.

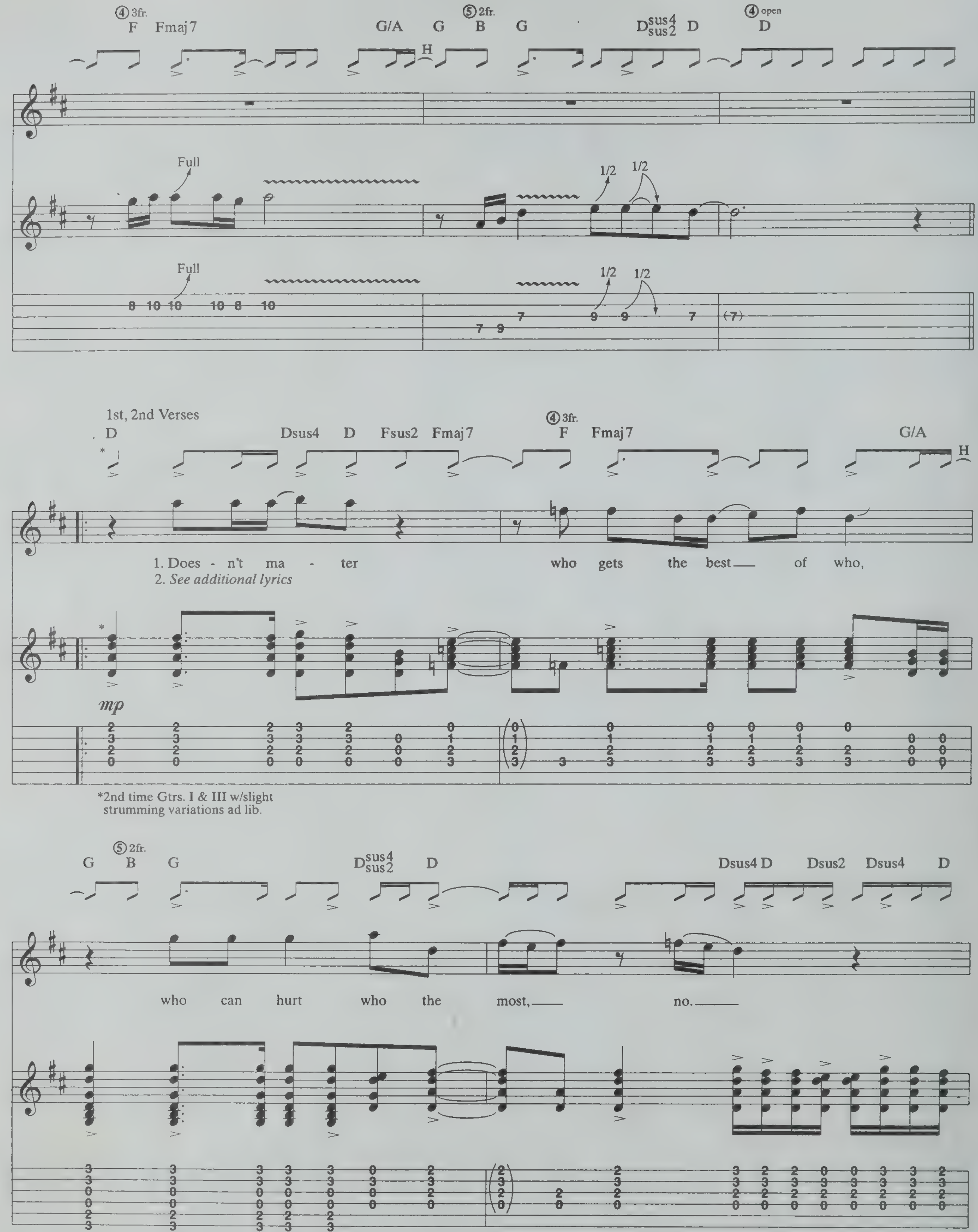
2nd Pre-chorus:
You know, there's nothin' like the real world
To get me down. No!
One is there to lift you up,
One to drag you down.
Now, don't you see
That we're headin' down a one-way, dead-end street. *(To Chorus)*

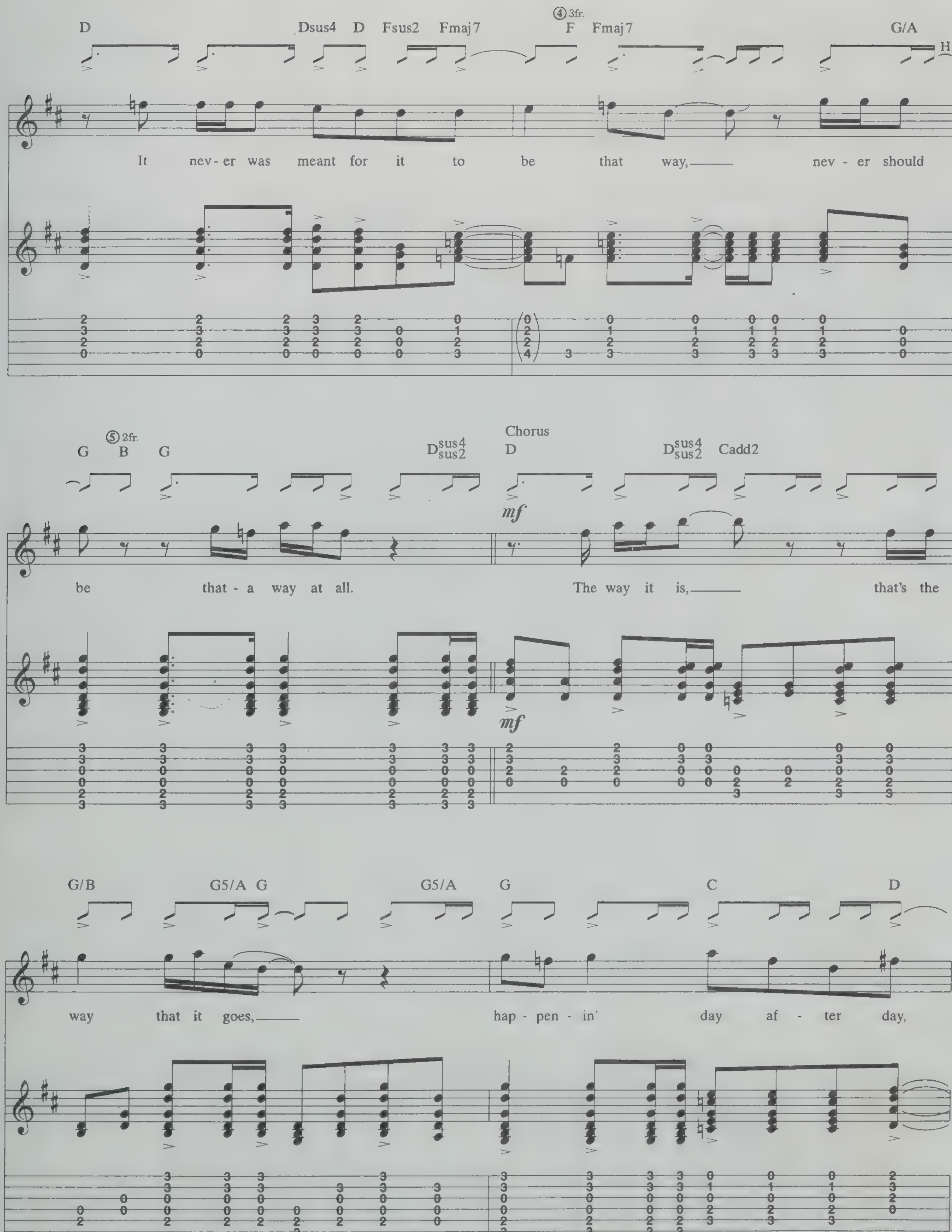
The Way It Is

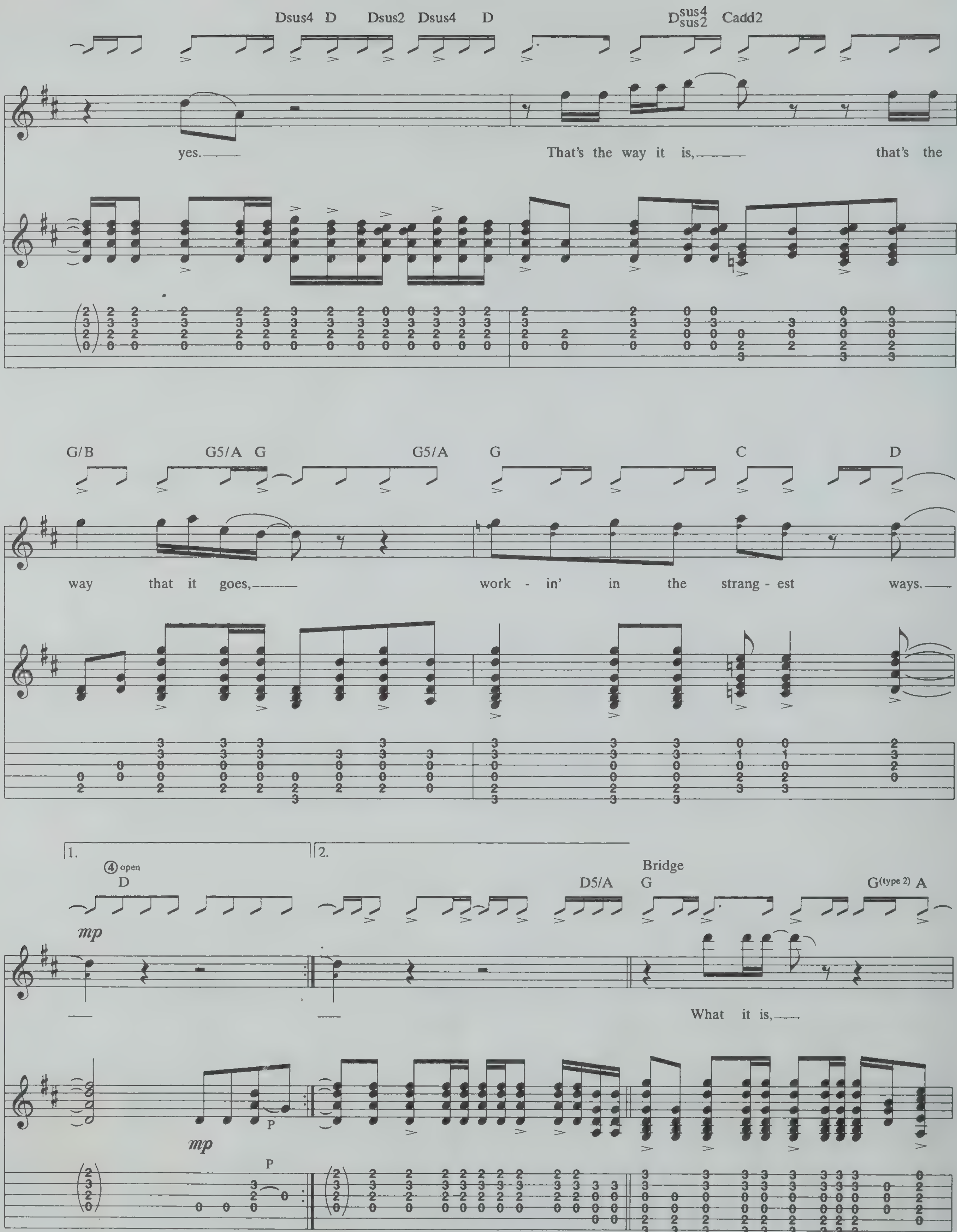
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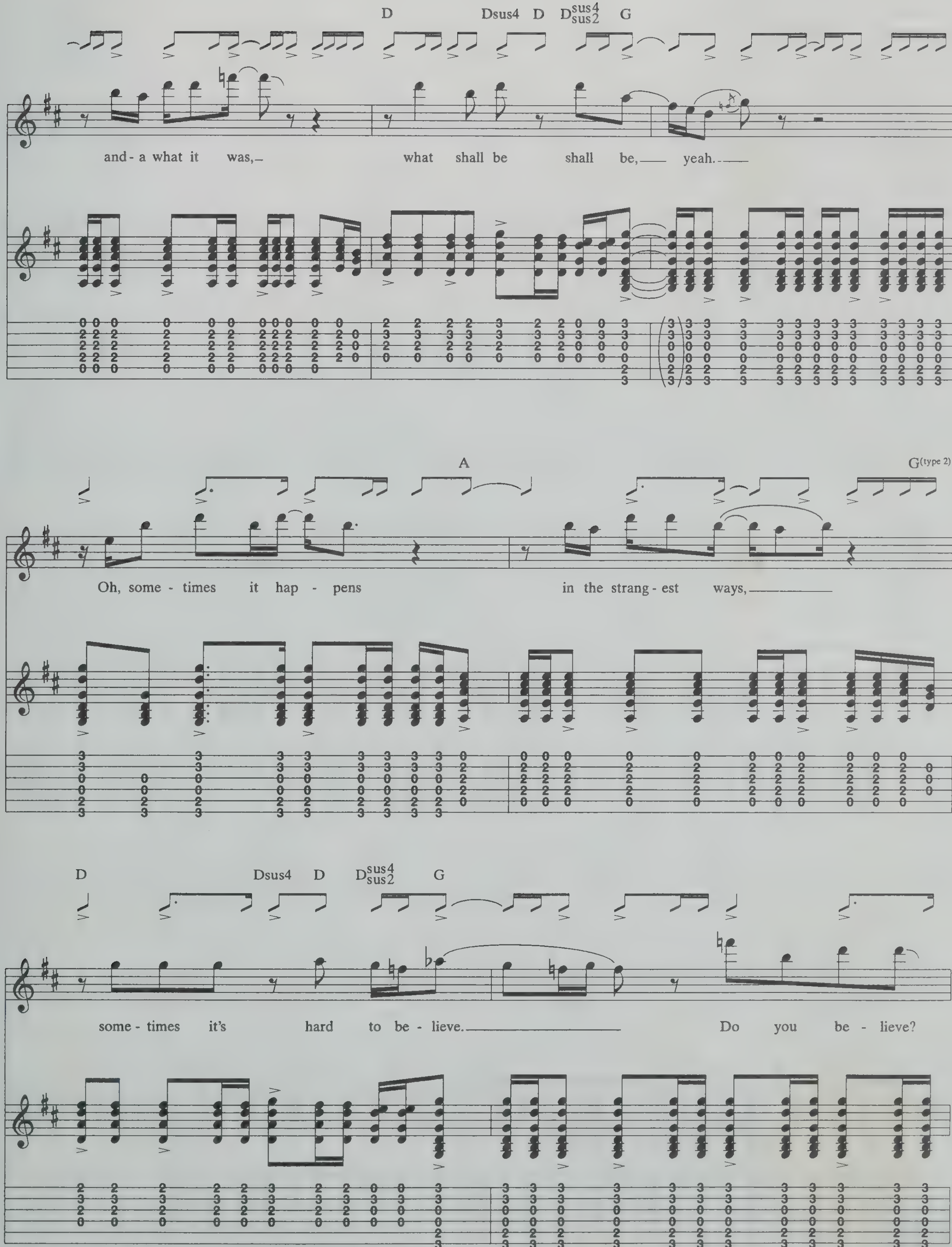


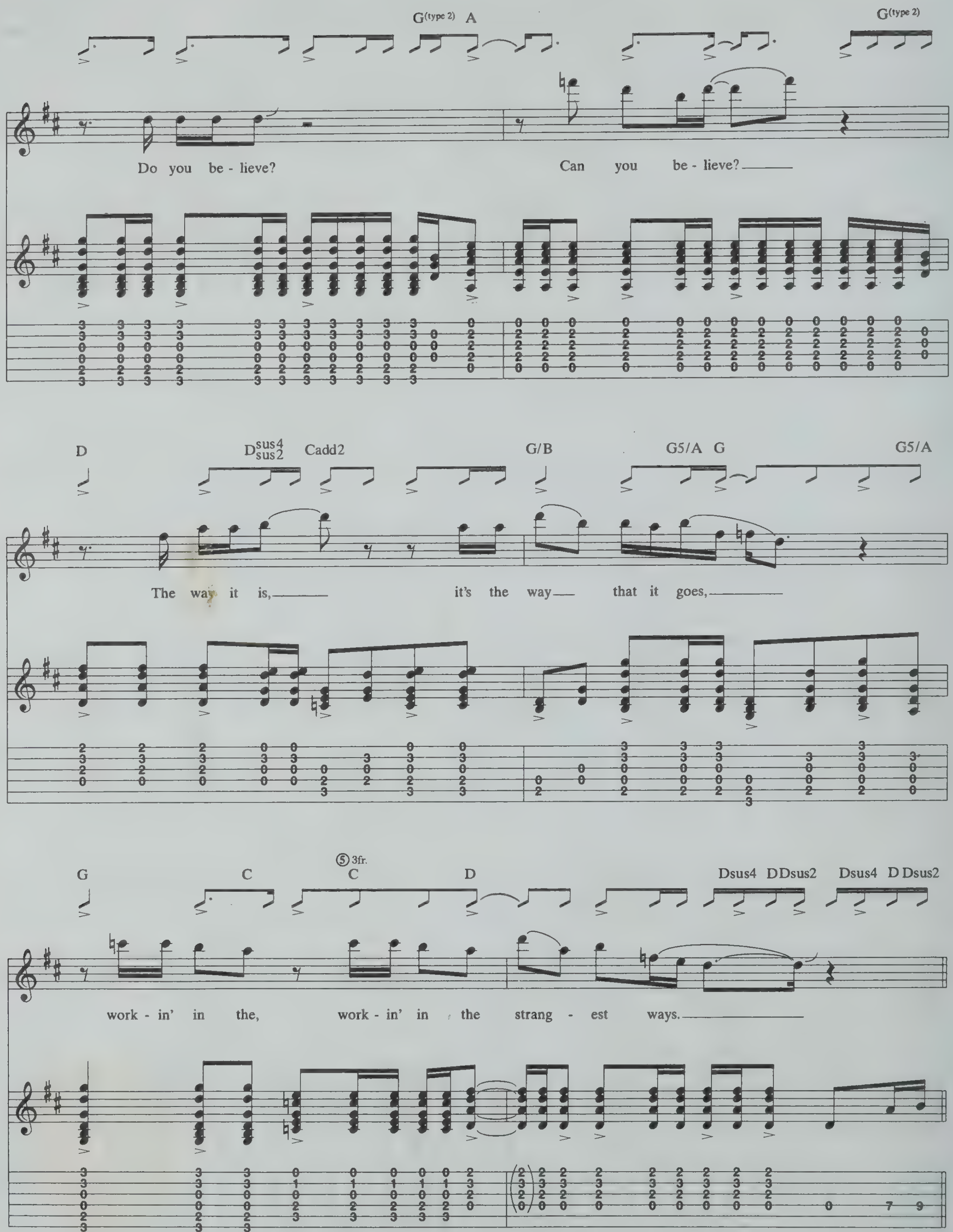



④3fr.
F Fmaj7 G/A G ⑤2fr. B G Dsus4 sus2 D ④open D
Full
1/2 1/2
1st, 2nd Verses
D Dsus4 D Fsus2 Fmaj7 ④3fr. F Fmaj7 G/A
1. Does - n't ma - ter who gets the best___ of who,
2. See additional lyrics
mp
*2nd time Gtrs. I & III w/slight strumming variations ad lib.
G ⑤2fr. B G Dsus4 sus2 D Dsus4 D Dsus2 Dsus4 D
who can hurt who the most,___ no.___

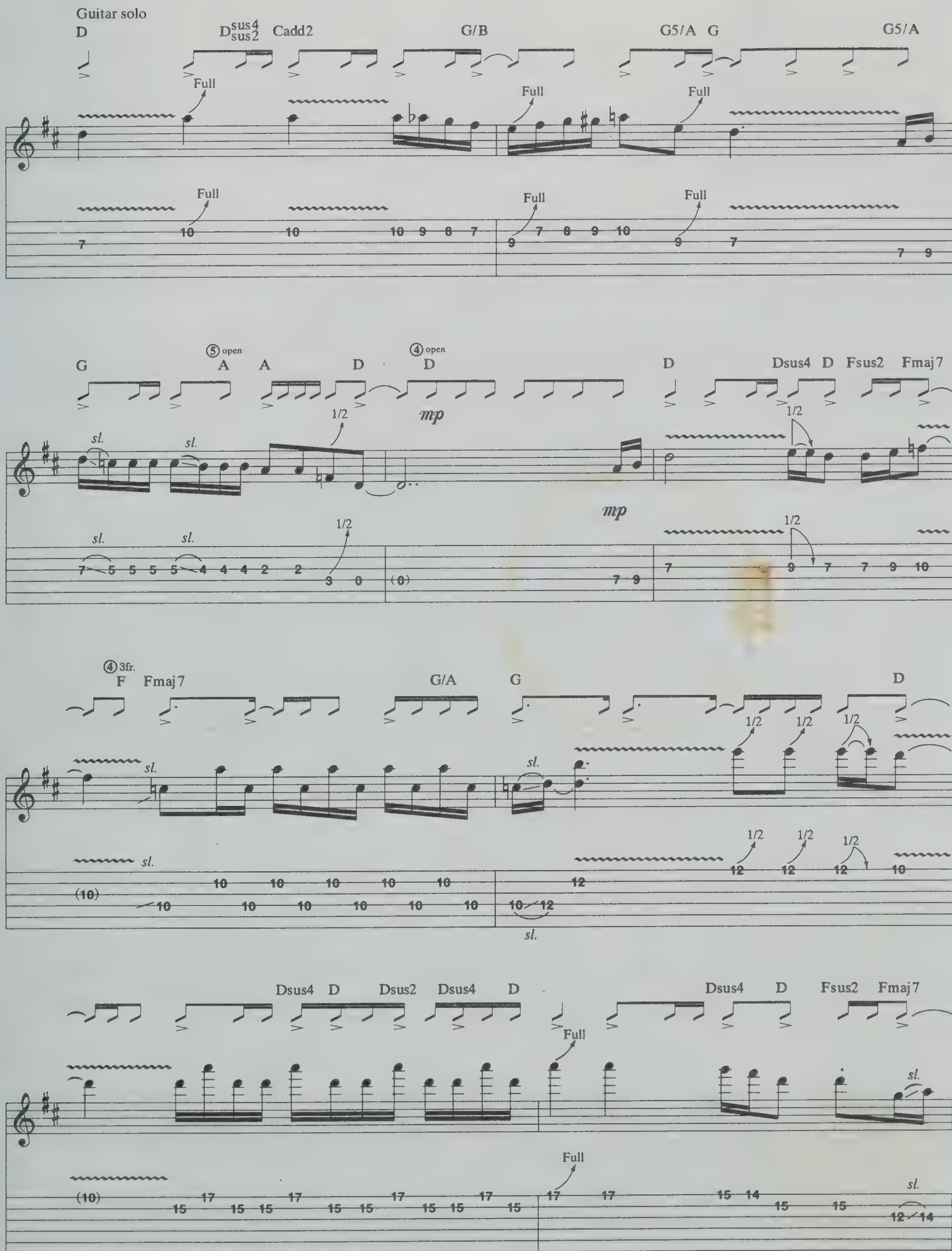

D
Dsus4 D Fsus2 Fmaj7
4 3fr.
F Fmaj7
G/A
H
It never was meant for it to be that way, never should
G B G
5 2fr.
Dsus4 sus2
Chorus
D
Dsus4 sus2 Cadd2
mf
be that-a way at all. The way it is, that's the
G/B G5/A G G5/A G C D
way that it goes, happen-in' day af-ter day,

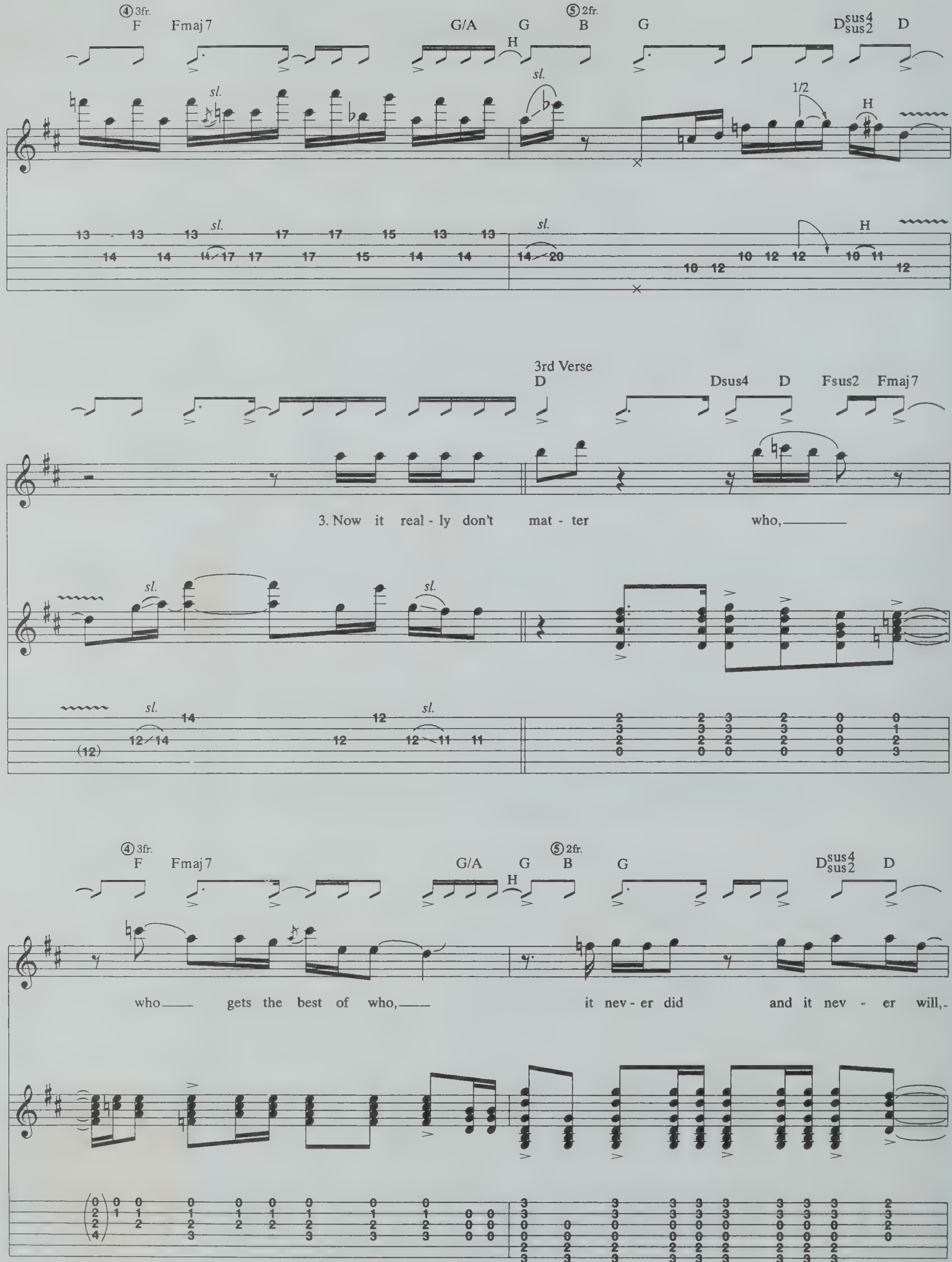

Dsus4 D Dsus2 Dsus4 D
Dsus4/sus2 Cadd2
yes.
That's the way it is,
that's the
G/B G5/A G G5/A G C D
way that it goes,
work - in' in the strang - est ways.
1.
2.
④ open
D
mp
Bridge
D5/A G G(type 2) A
What it is,
P

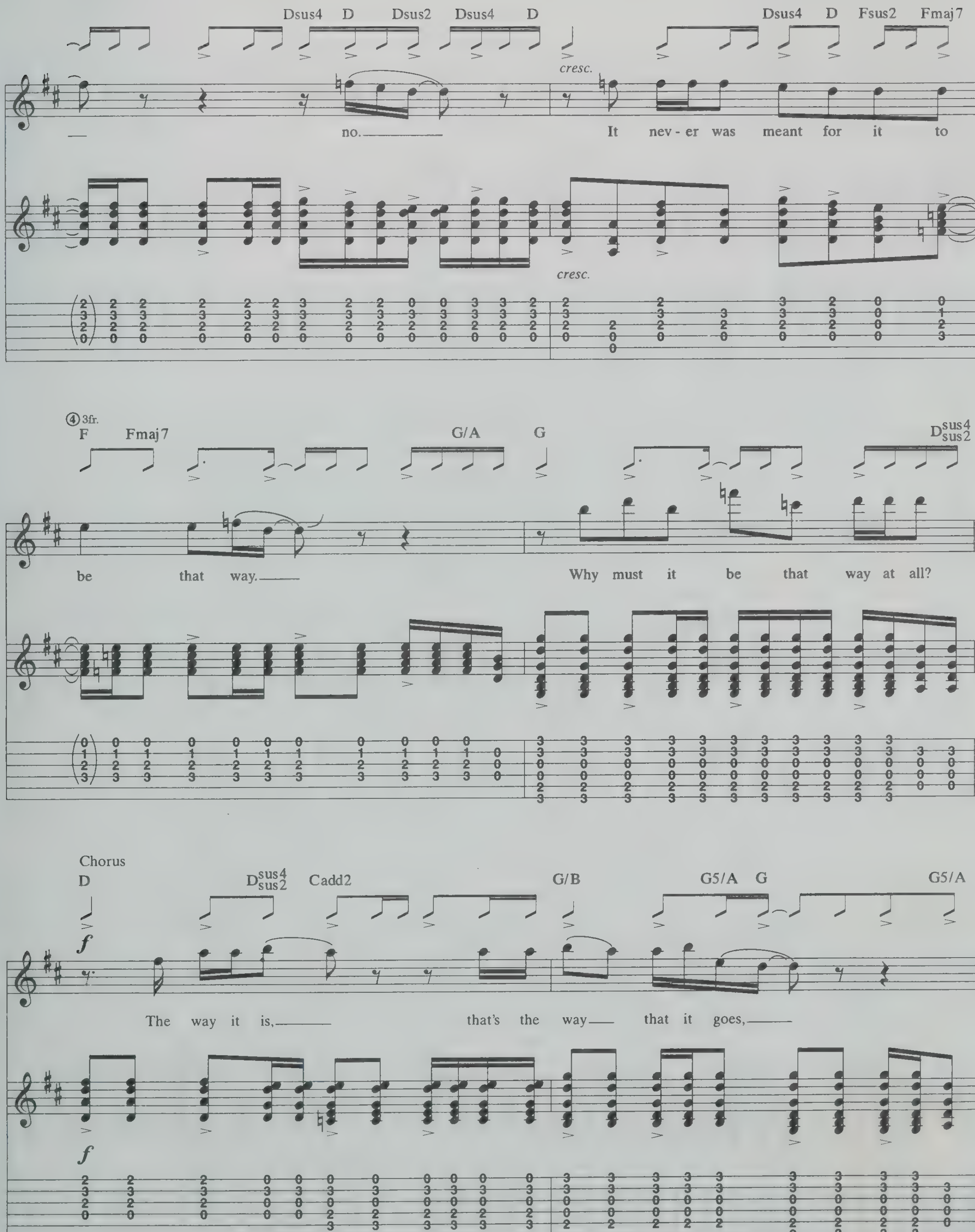

D Dsus4 D Dsus4 sus2 G
and-a what it was, what shall be shall be, yeah.
A G(type 2)
Oh, some-times it hap-pens in the strang-est ways,
D Dsus4 D Dsus4 sus2 G
some-times it's hard to be-lieve. Do you be-lieve?



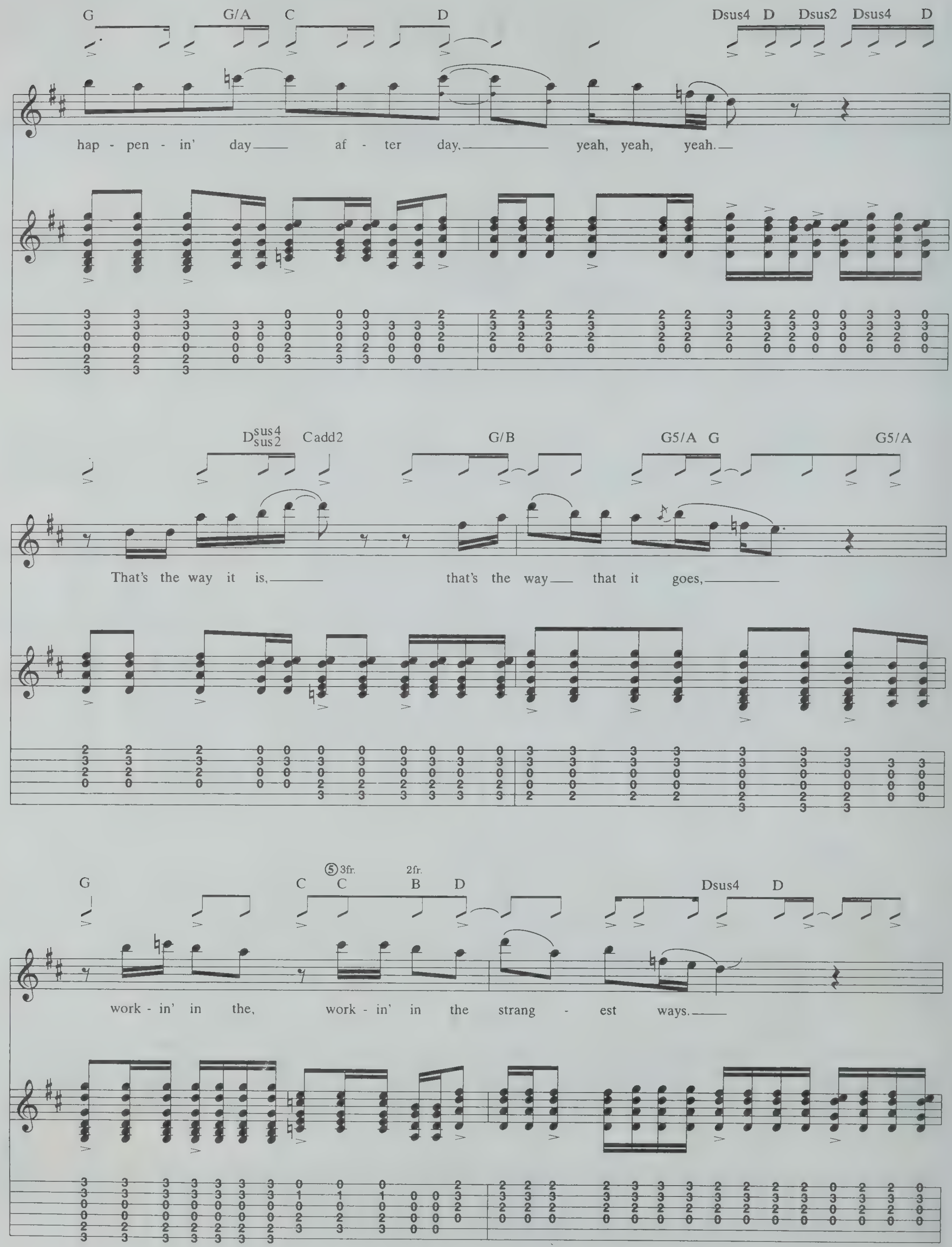
G(type 2) A
G(type 2)
Do you be - lieve?
Can you be - lieve?
D
Dsus4 sus2
Cadd2
G/B
G5/A G
G5/A
The way it is,
it's the way
that it goes,
G
C
⑤ 3fr.
C
D
Dsus4 D Dsus2
Dsus4 D Dsus2
work - in' in the,
work - in' in the strang - est ways.

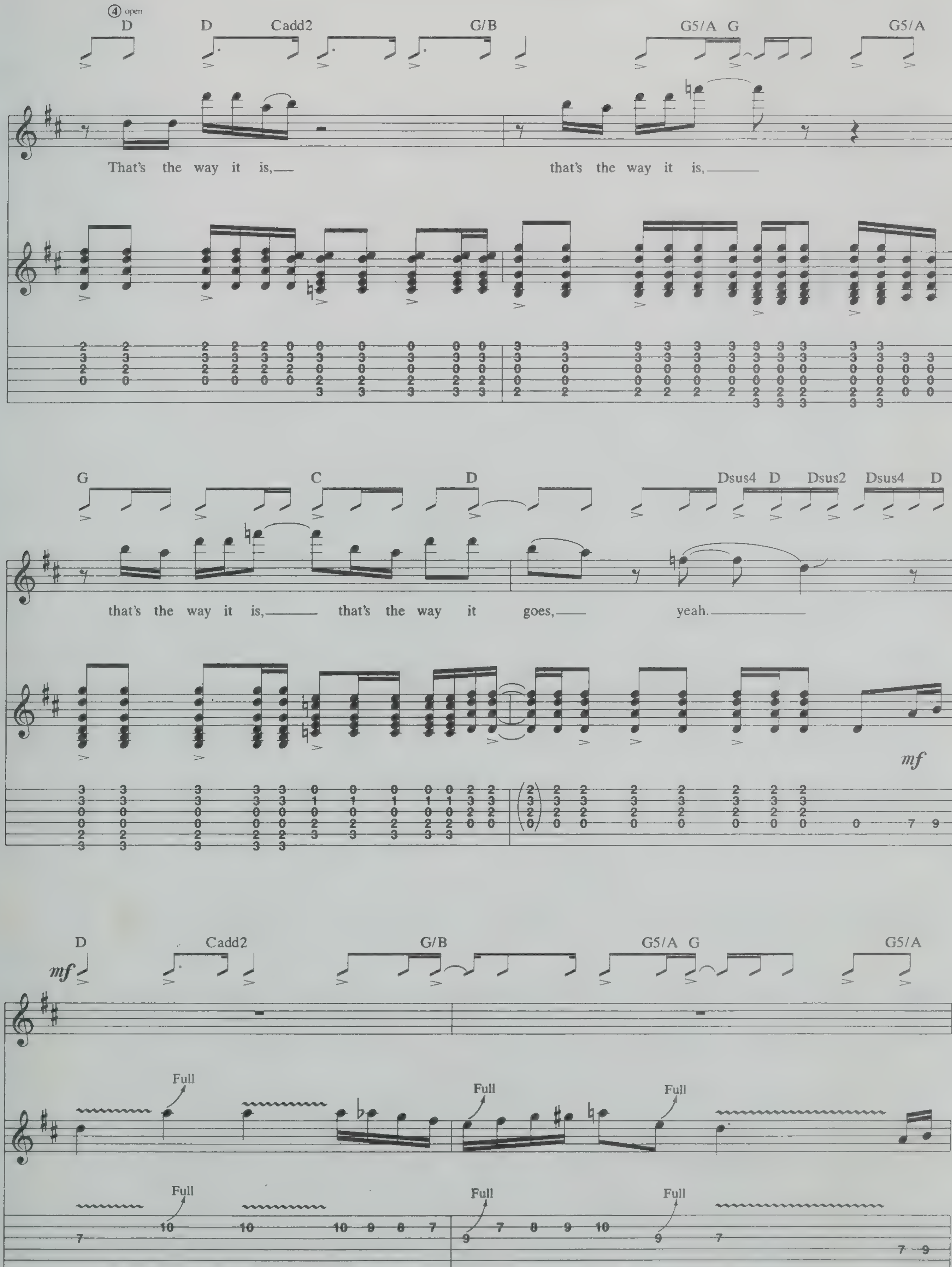

Guitar solo
D
Dsus4 sus2
Cadd2
G/B
G5/A G
G5/A
Full
G
5 open A
A
D
4 open D
D
Dsus4 D Fsus2 Fmaj7
mp
1/2
sl.
4 3fr. F Fmaj7
G/A
G
D
Dsus4 D Dsus2 Dsus4 D
Dsus4 D Fsus2 Fmaj7

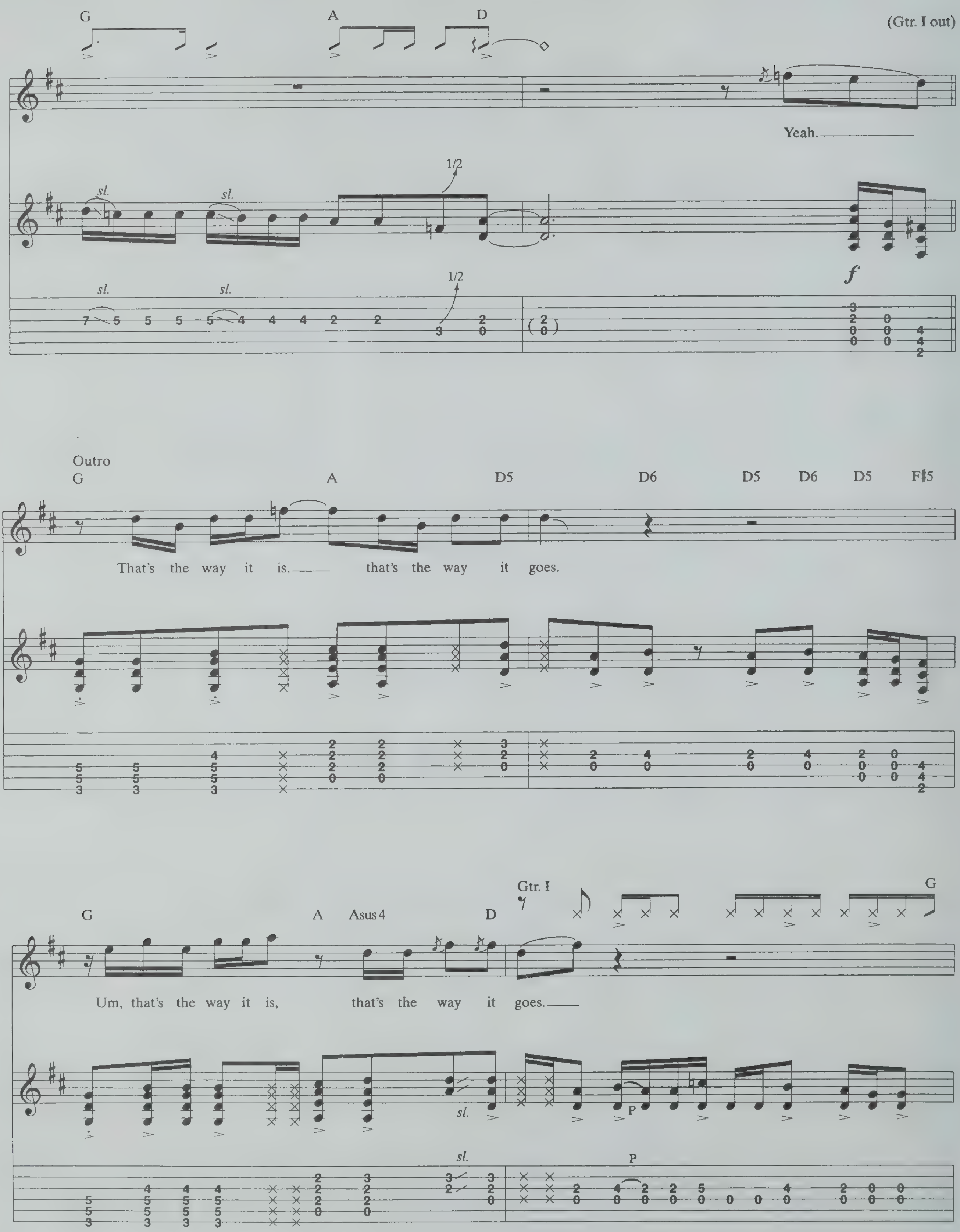

F Fmaj7 G/A G B G Dsus4 sus2 D
3rd Verse
D Dsus4 D Fsus2 Fmaj7
3. Now it real - ly don't mat - ter who,
F Fmaj7 G/A G B G Dsus4 sus2 D
who gets the best of who, it nev - er did and it nev - er will,-

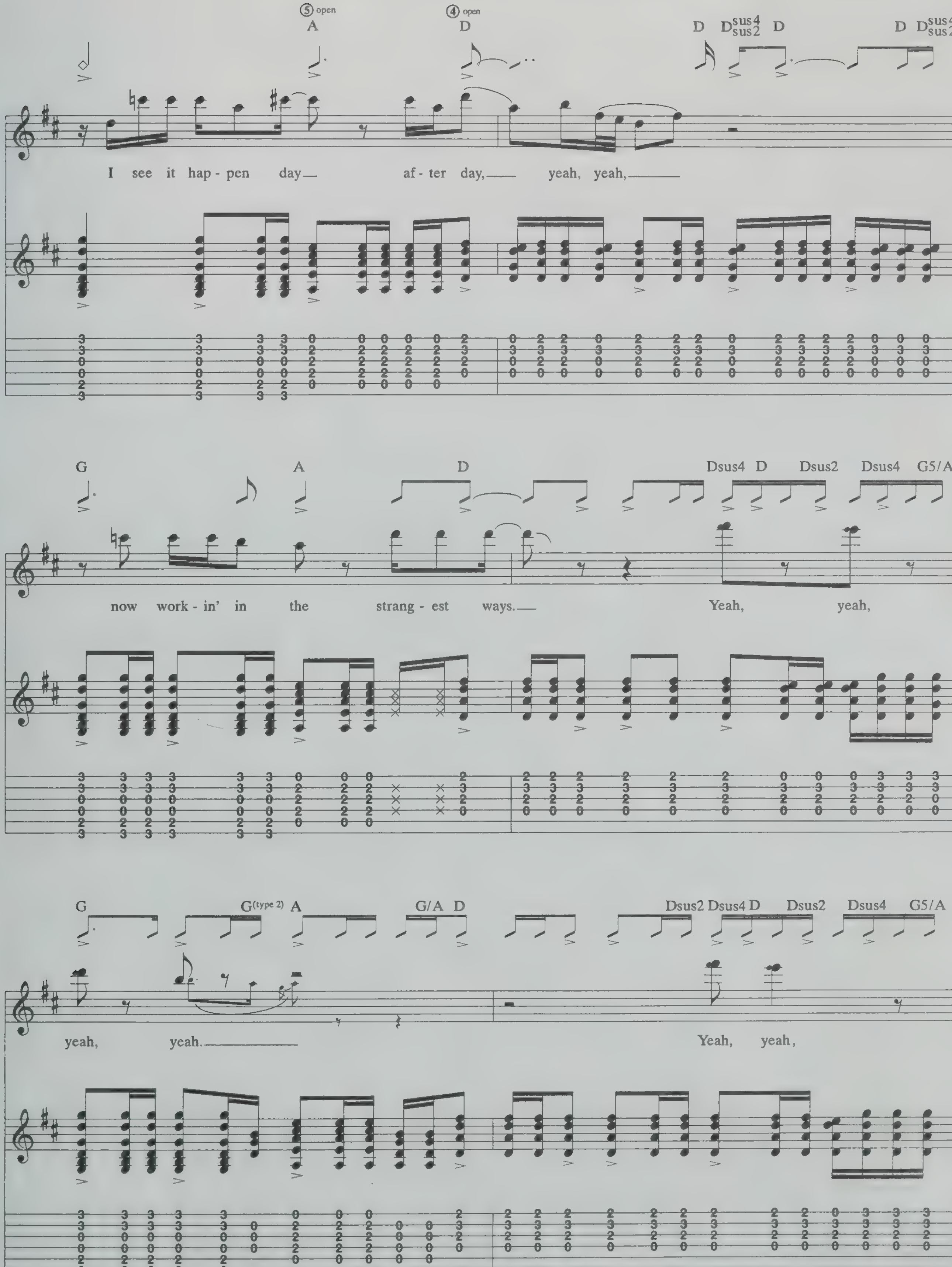


Dsus4 D Dsus2 Dsus4 D
Dsus4 D Fsus2 Fmaj7
cresc.
no.
It nev - er was meant for it to
F Fmaj7 G/A G
3fr.
be that way.
Why must it be that way at all?
Chorus
D Cadd2 G/B G5/A G G5/A
f
The way it is,
that's the way
that it goes,


G G/A C D Dsus4 D Dsus2 Dsus4 D
hap - pen - in' day af - ter day, yeah, yeah, yeah.
Dsus4 sus2 Cadd2 G/B G5/A G G5/A
That's the way it is, that's the way that it goes,
G C ⑤3fr. C 2fr. B D Dsus4 D
work - in' in the, work - in' in the strang - est ways.


④ open
D D Cadd2 G/B G5/A G G5/A
That's the way it is, that's the way it is,
G C D Dsus4 D Dsus2 Dsus4 D
that's the way it is, that's the way it goes, yeah.
mf
D Cadd2 G/B G5/A G G5/A
mf
Full
Full
Full

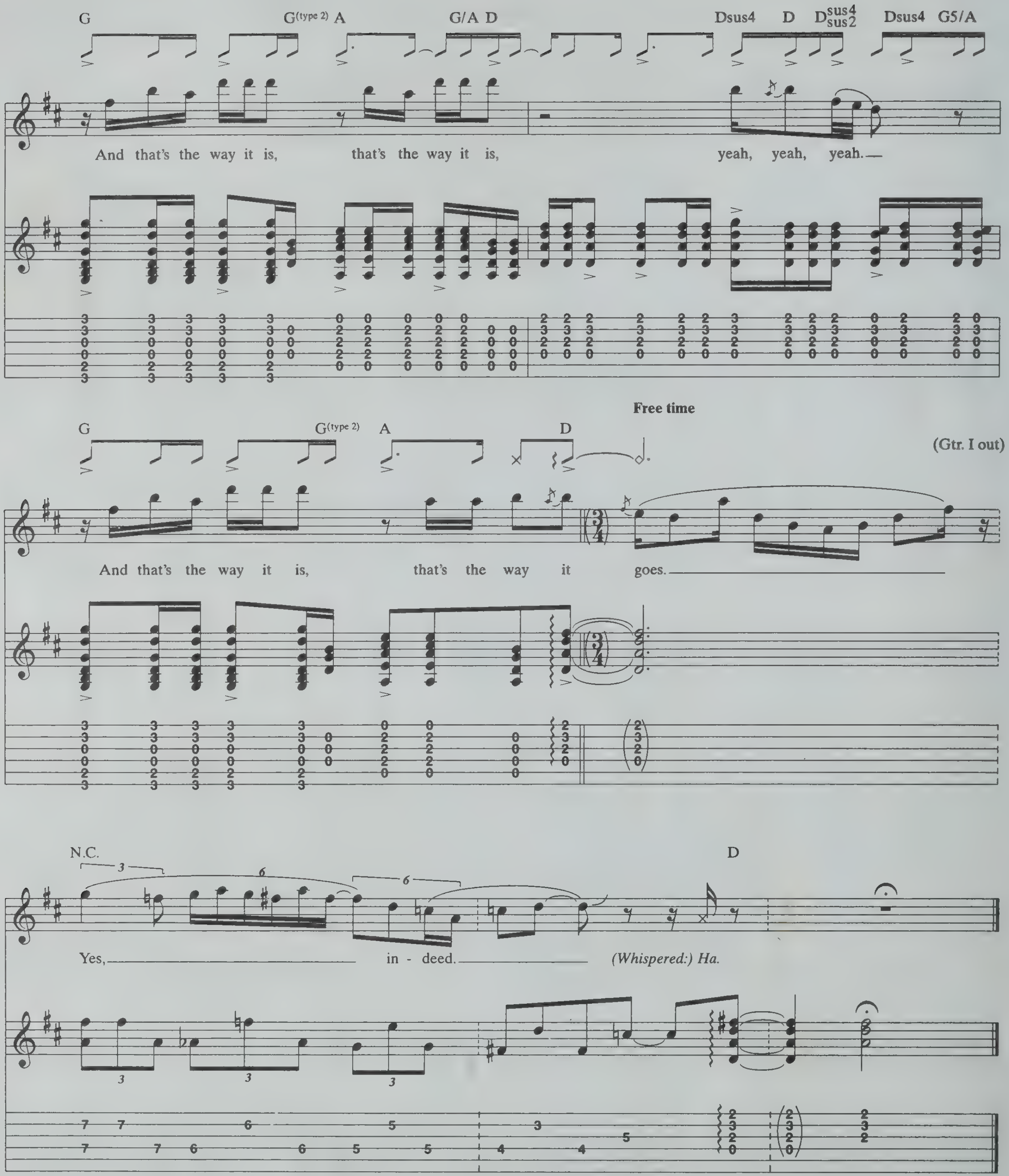

G A D
(Gtr. I out)
Yeah.
sl.
1/2
Outro
G A D5 D6 D5 D6 D5 F♯5
That's the way it is, that's the way it goes.
G A Asus4 D
Gtr. I
G
Um, that's the way it is, that's the way it goes.
P



⑤ open
④ open
A D D Dsus4 sus2 D D Dsus4 sus2
I see it hap - pen day after day, yeah, yeah,
G A D Dsus4 D Dsus2 Dsus4 G5/A
now work - in' in the strang - est ways. Yeah, yeah,
G G(type 2) A G/A D Dsus2 Dsus4 D Dsus2 Dsus4 G5/A
yeah, yeah. Yeah, yeah,


G G/A A D Dsus4 D Dsus2 Dsus4 G5/A
yeah, yeah, yeah.
sl.
G G(type 2) D Dsus4 D Dsus4 Dsus2 Dsus4 G5/A
1/2
G G(type 2) A G/A D Dsus4 D Dsus2 Dsus4 G5/A
Full
G G(type 2) A G/A D Dsus4 D Dsus2 Dsus4 G5/A
Full
1/2
sl.


G G(type 2) A G/A D Dsus4 D Dsus2 Dsus4 G5/A
H P
H
1/2
G G(type 2) A G/A D Dsus4 D Dsus2 Dsus4 G5/A
G G(type 2) A G/A D Dsus4 D Dsus2 Dsus4 G5/A
Can you be - lieve? Do you be - lieve?
G G(type 2) A G/A D Dsus4 D Dsus2 Dsus4 A5/G
Do you be - lieve? Can you be - lieve?

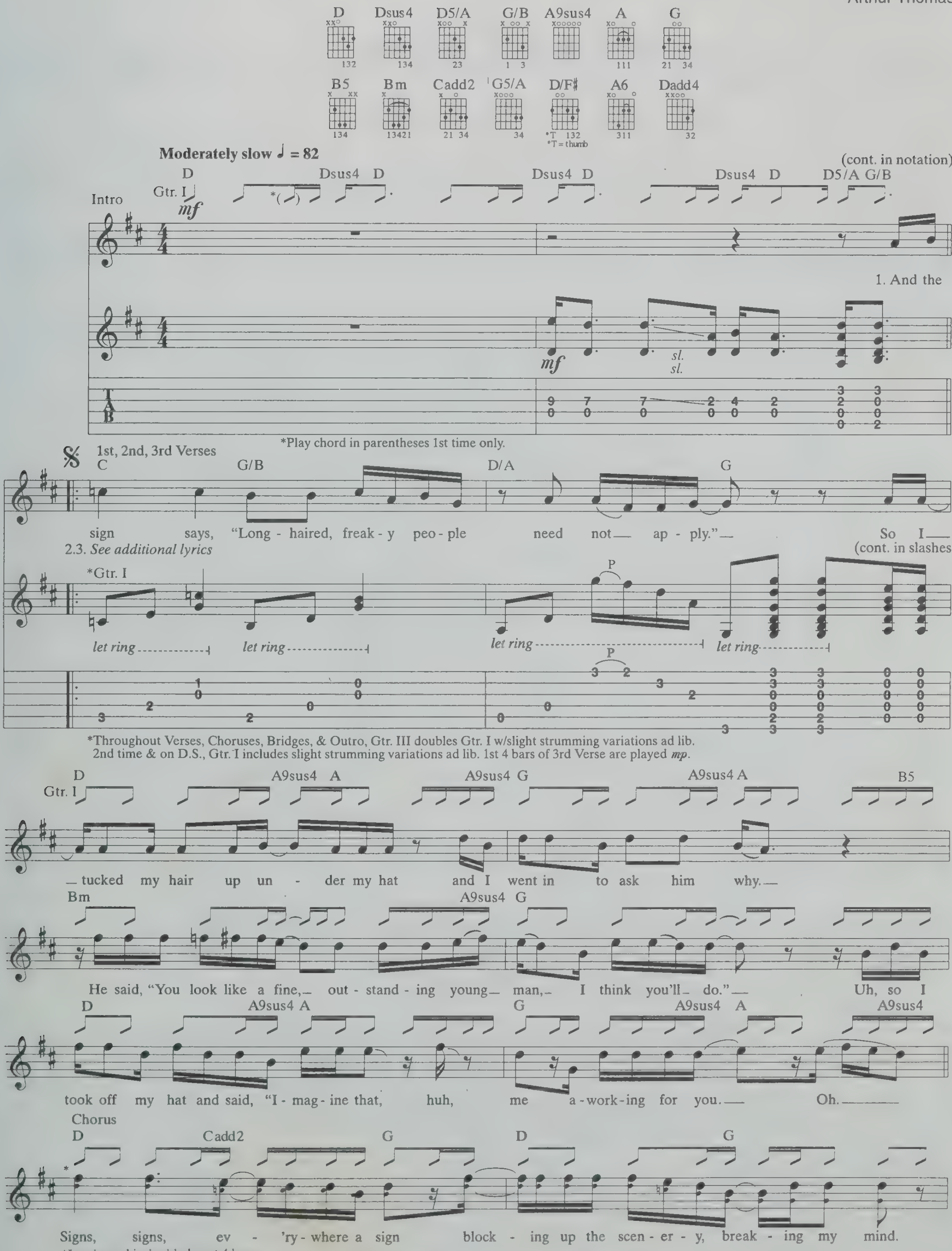


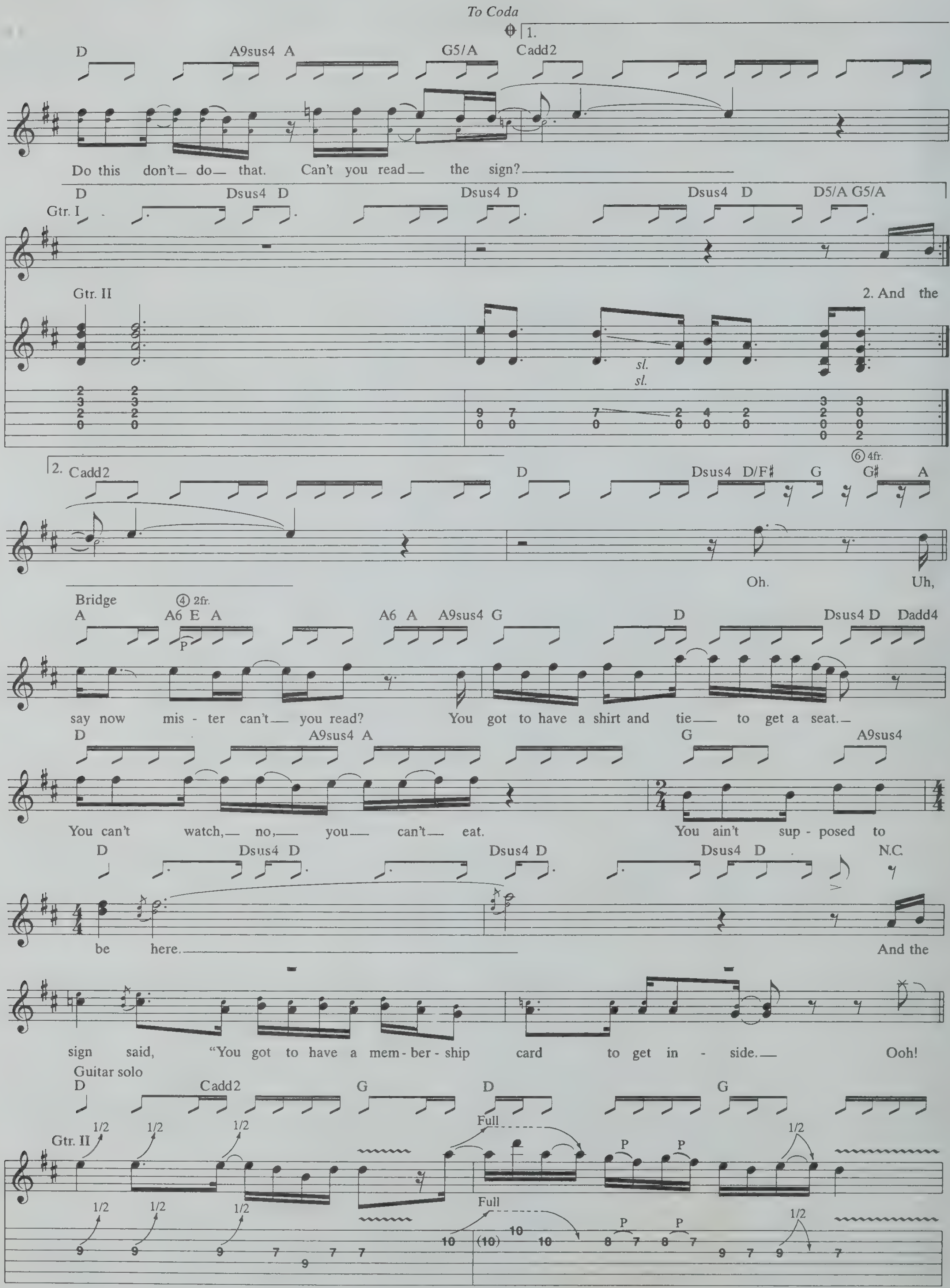
Additional Lyrics

2. Even though we could never seem to work things out,
I still love you just the same, I do.
I miss your smile and that sparkle in your eyes.
You're so beautiful, never change. *(To Chorus)*

Signs

Words and Music by
Arthur Thomas




To Coda
1.
D A9sus4 A G5/A Cadd2
Do this don't do that. Can't you read the sign?
D Dsus4 D Dsus4 D Dsus4 D D5/A G5/A A
Gtr. I
Gtr. II
2. And the
sl.
2.
Cadd2 D Dsus4 D/F♯ G G♯ A
⑥ 4fr.
Oh. Uh,
Bridge
A A6 E A A6 A A9sus4 G D Dsus4 D Dadd4
④ 2fr.
P
say now mis - ter can't you read? You got to have a shirt and tie to get a seat.
D A9sus4 A G A9sus4
You can't watch, no, you can't eat. You ain't sup - posed to
D Dsus4 D Dsus4 D Dsus4 D N.C.
be here. And the
sign said, "You got to have a mem - ber - ship card to get in - side. Ooh!
Guitar solo
D Cadd2 G D G
Gtr. II
1/2
Full
P



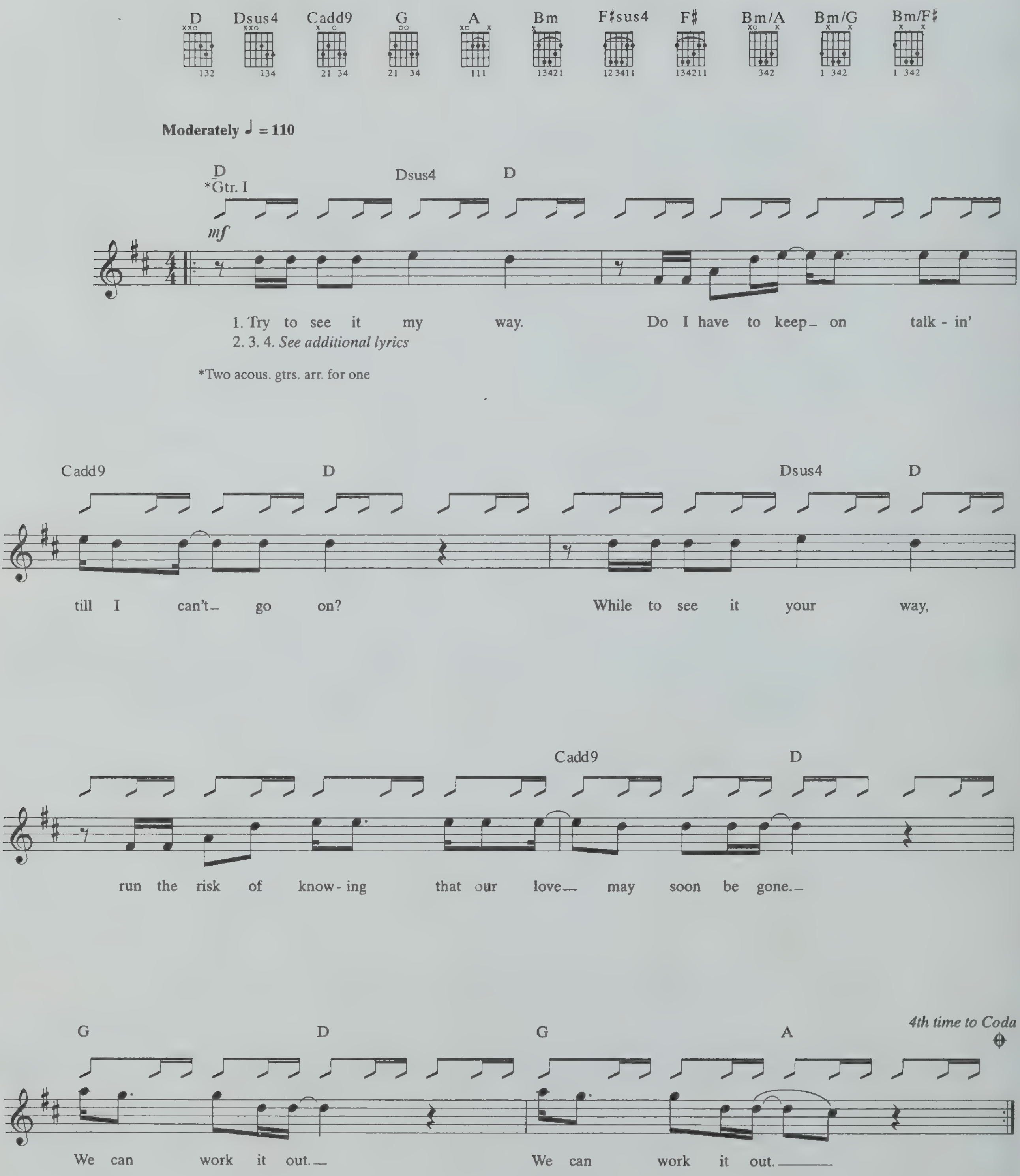
Additional Lyrics

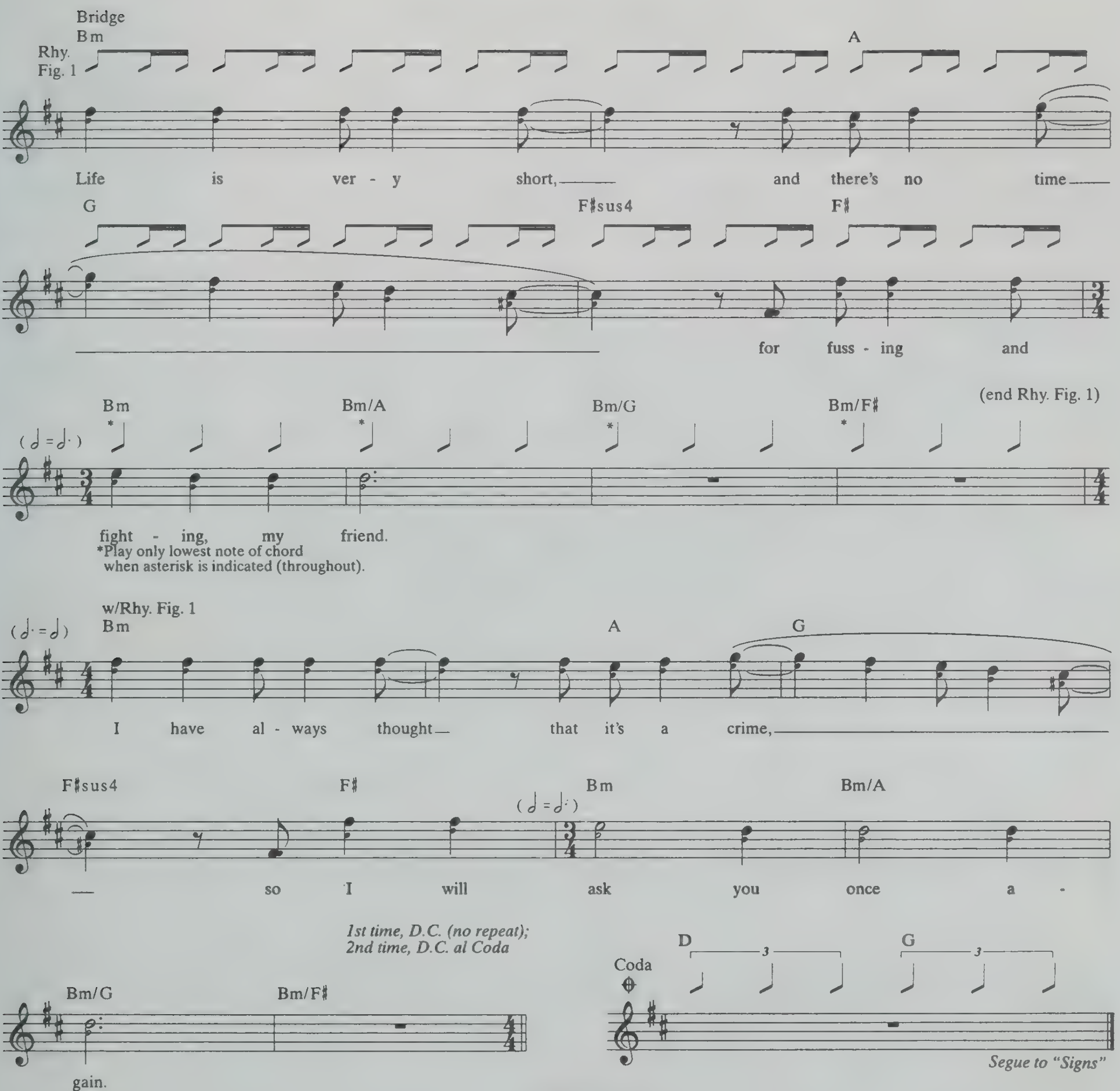
2. And the sign says, "Anybody caught trespassing will be shot on sight."
   So I jumped the fence and yelled at the house, "Hey, what gives you the right
   To put up a fence to keep me out or to keep Mother Nature in?"
   If God was here he'd tell it to your face, "Man, you're some kinda sinner." *(To Chorus)*

3. And the sign says, "Everybody welcome, come in and kneel down and pray."
   And then they pass around the plate at the end of it all, and I didn't have a penny to pay.
   So I got me a pen and a paper, and I made up my own fuckin' sign.
   I said, "Thank you, Lord, for thinkin' about me, I'm alive and doing fine. *(To Chorus)*

We Can Work It Out

Words and Music by
John Lennon and Paul McCartney





Additional Lyrics

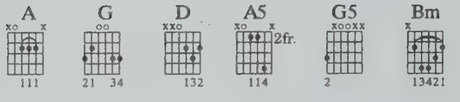
2. Think of what you're saying.
   You can get it wrong and still you
   Think that it's all right.
   Think of what I'm saying.
   We can work it out and get it
   Straight or say goodnight.
   We can work it out.
   We can work it out. *(To Bridge)*

3. Try to see it my way.
   Only time will tell if I am
   Right or I am wrong.
   While to see it your way,
   There's a chance that we might fall
   Apart before too long.
   We can work it out.
   We can work it out. *(To Bridge)*

4. *Repeat 3rd Verse*

Gettin' Better

Words and Music by
Jeff Keith and Frank Hannon

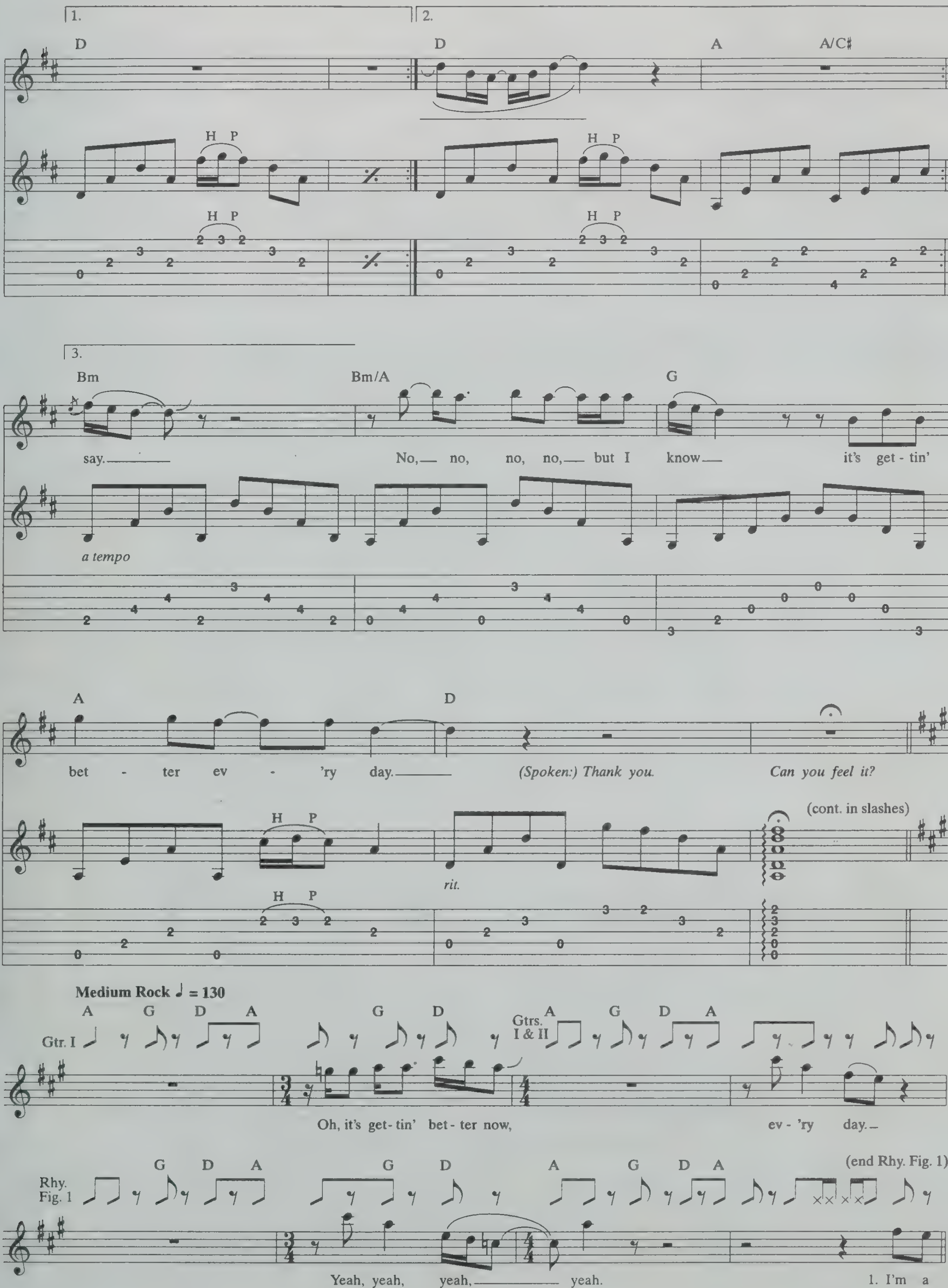


Moderately ♩ = 118

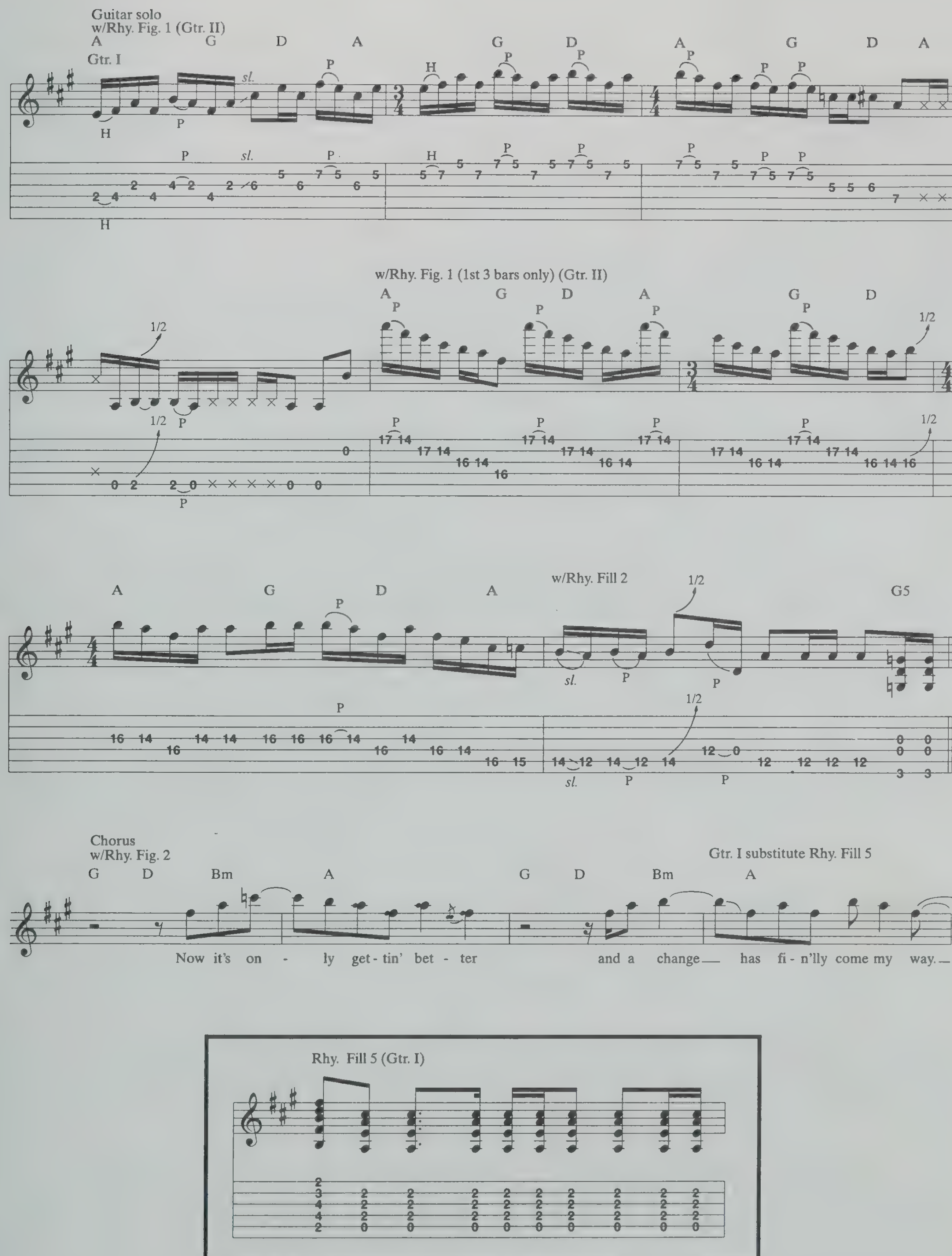




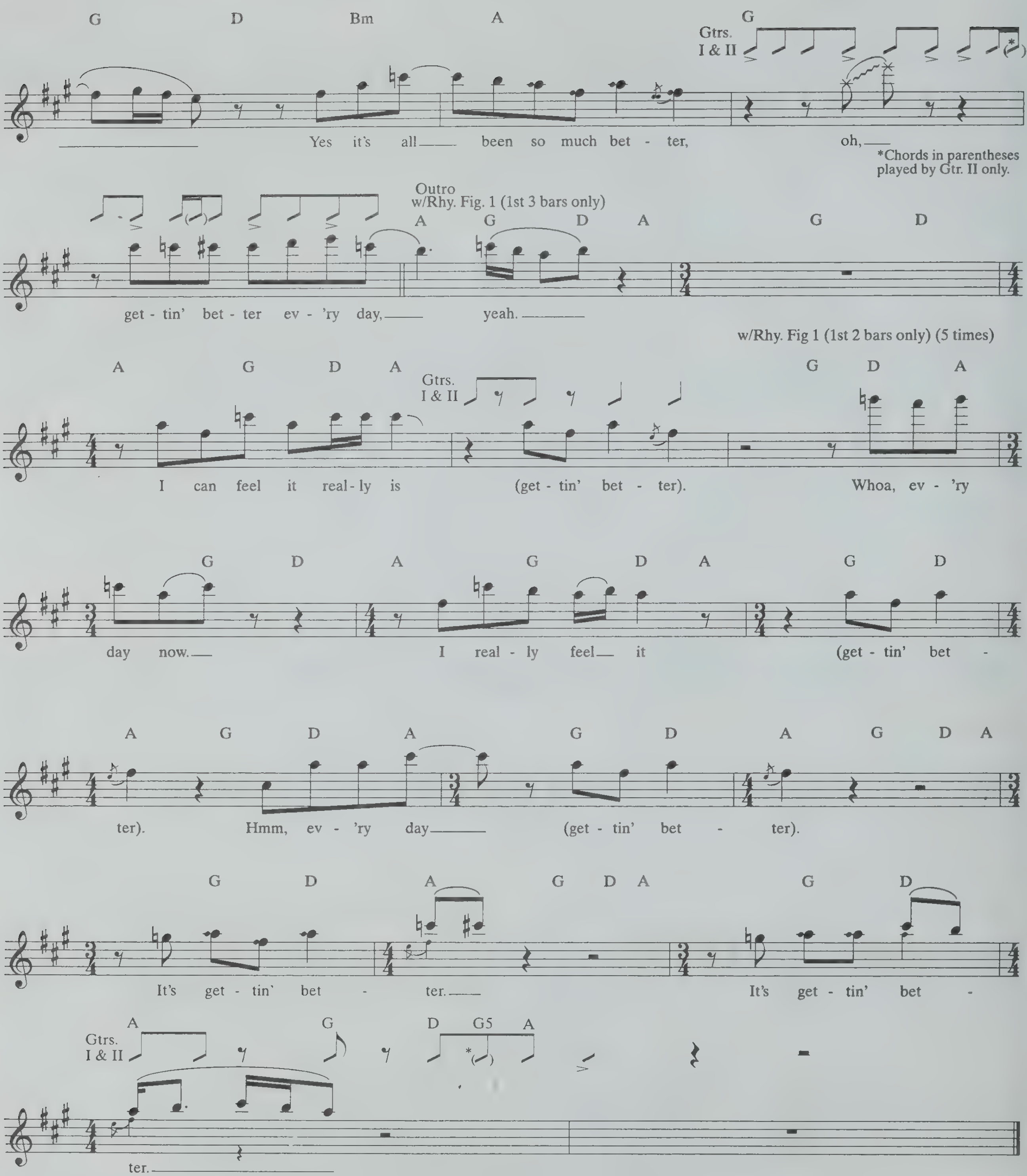



1.
2.
D
D A A/C♯
H P
3.
Bm Bm/A G
say.
No, no, no, no, but I know it's get - tin'
a tempo
A D
bet - ter ev - 'ry day.
(Spoken:) Thank you.
Can you feel it?
(cont. in slashes)
rit.
Medium Rock ♩ = 130
A G D A G D
Gtr. I
Gtrs. I & II
Oh, it's get - tin' bet - ter now,
ev - 'ry day.
Rhy. Fig. 1
(end Rhy. Fig. 1)
Yeah, yeah, yeah, yeah.
1. I'm a


1st, 2nd Verses
w/Rhy. Fig. 1
2nd time Gtr. I substitute Rhy. Fill 4
A G D A G D A G D A
hard-work-in' man- do-in' all___ that I___ can, try-in' to make- ends- meet.___ Just a-
2. See additional lyrics
w/Rhy. Fig. 1 (1st 3 bars only)
w/Rhy. Fill 2
Gtr. I
*A5 G5
A G D A G D A G D A
mak-in' my way- through this jun - gle to - day, it's get-tin' the best- of- me.___
*A5 is played 1st time only.
2nd time Gtr. I continues to play A chord.
Chorus
Rhy. Fig. 2 (Gtrs. I & II)
G D Bm A G D Bm
But it's on - ly get-tin' bet - ter, and a change.
(end Rhy. Fig. 2)
A G D Bm A
___ is gon-na come my way.______ Yes I know___ it's get-tin' bet - ter
1.
w/Rhy. Fig. 1 (Gtr. I)
G D G Gtr. I A G D A G D
bet - ter ev - 'ry day. Uh huh, yeah.
(cont. in Rhy. Fill 3)
2.
(Gtr. I cont. in notation)
A G D A w/Rhy. Fill 3
G D G
2. Now been a bet - ter ev - 'ry day.
*Chords in parentheses played by Gtr. II only.
Rhy. Fill 4 (Gtr. I)
sl. sl. P P P P
Rhy. Fill 2 (Gtr. II)
Rhy. Fill 3 (Gtr. I)
sl.



Guitar solo
w/Rhy. Fig. 1 (Gtr. II)
Gtr. I
w/Rhy. Fig. 1 (1st 3 bars only) (Gtr. II)
w/Rhy. Fill 2
Chorus
w/Rhy. Fig. 2
Gtr. I substitute Rhy. Fill 5
Now it's on - ly get - tin' bet - ter
and a change has fi - n'lly come my way.
Rhy. Fill 5 (Gtr. I)



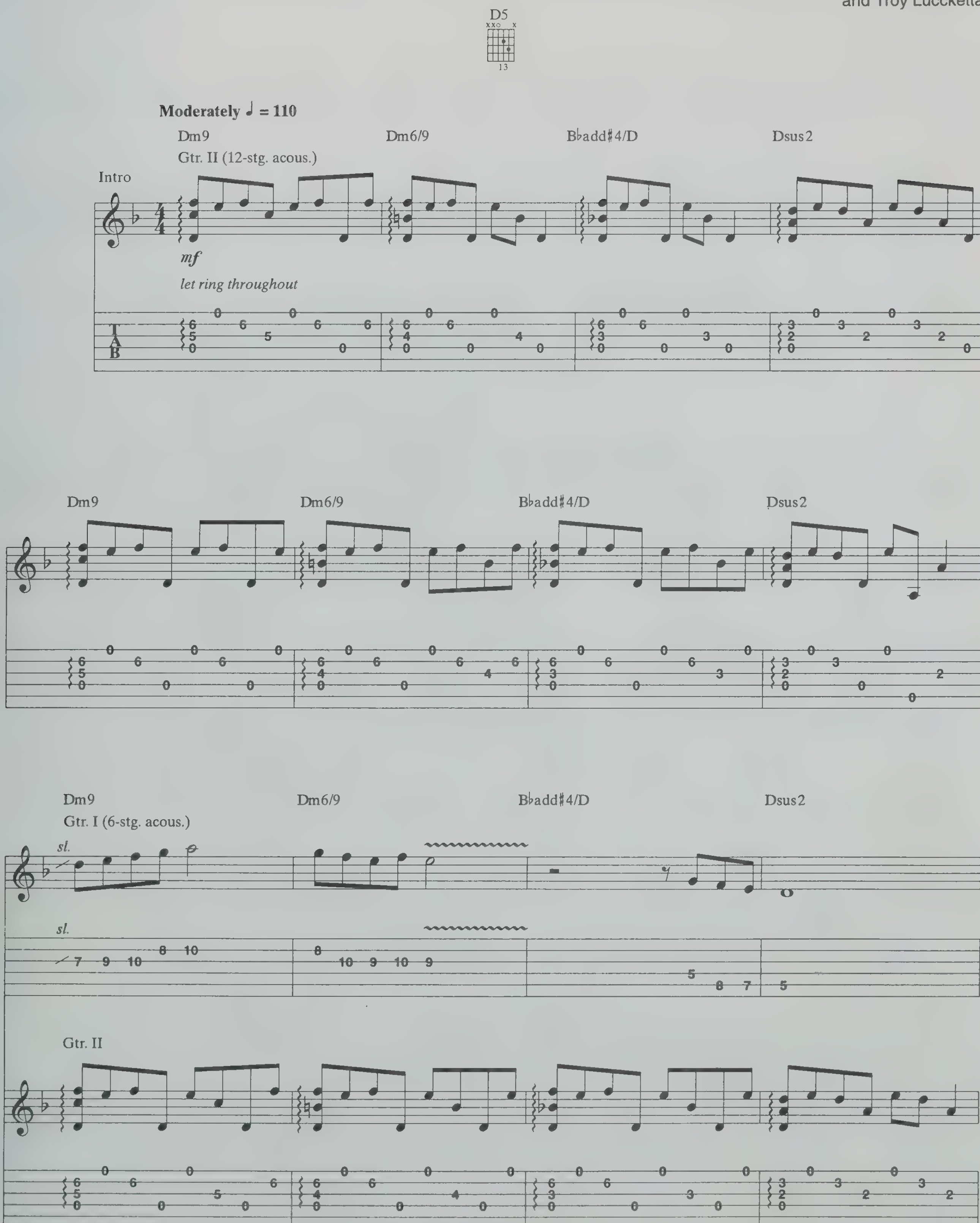
*Chord in parentheses played by Gtr. I only.

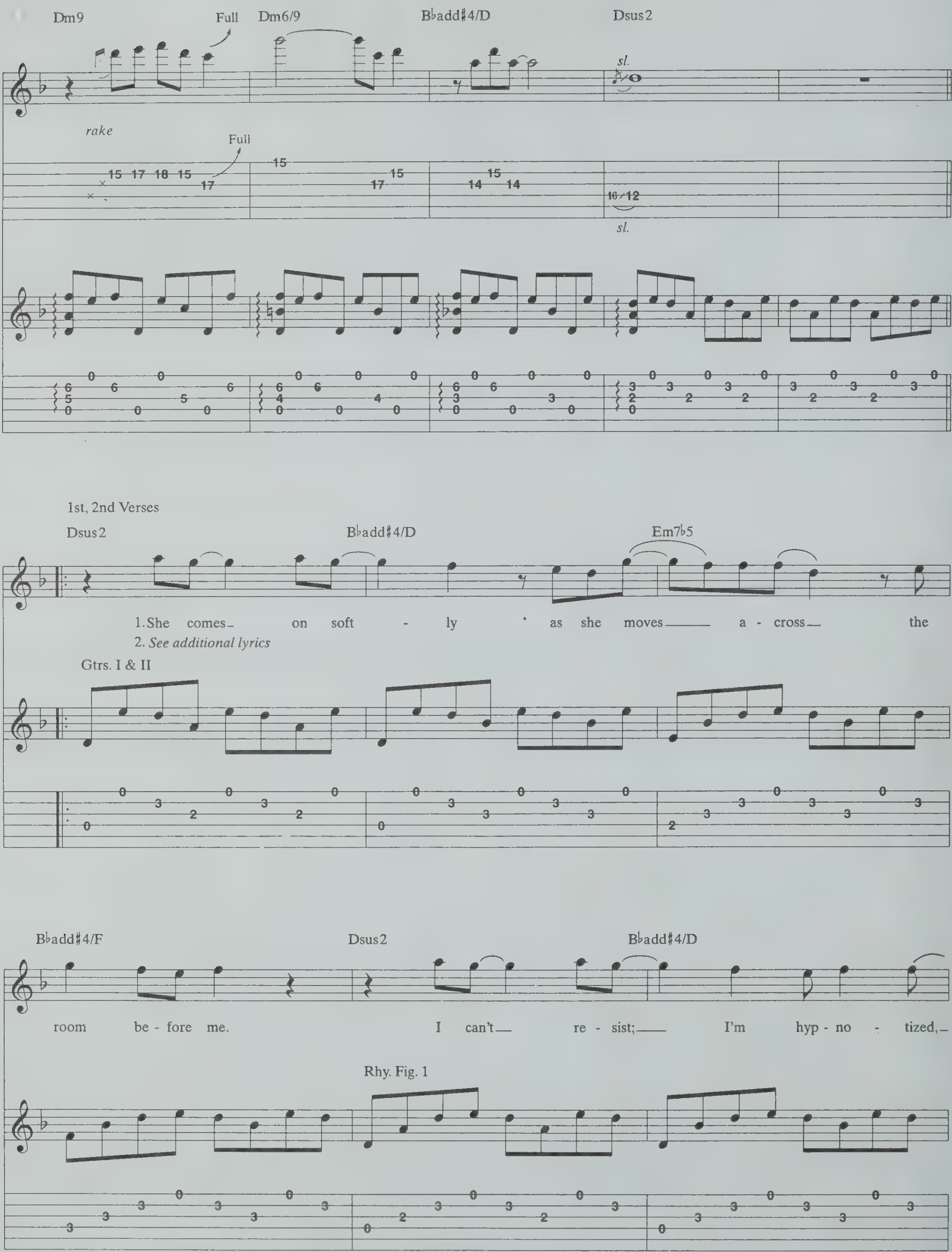
Additional Lyrics

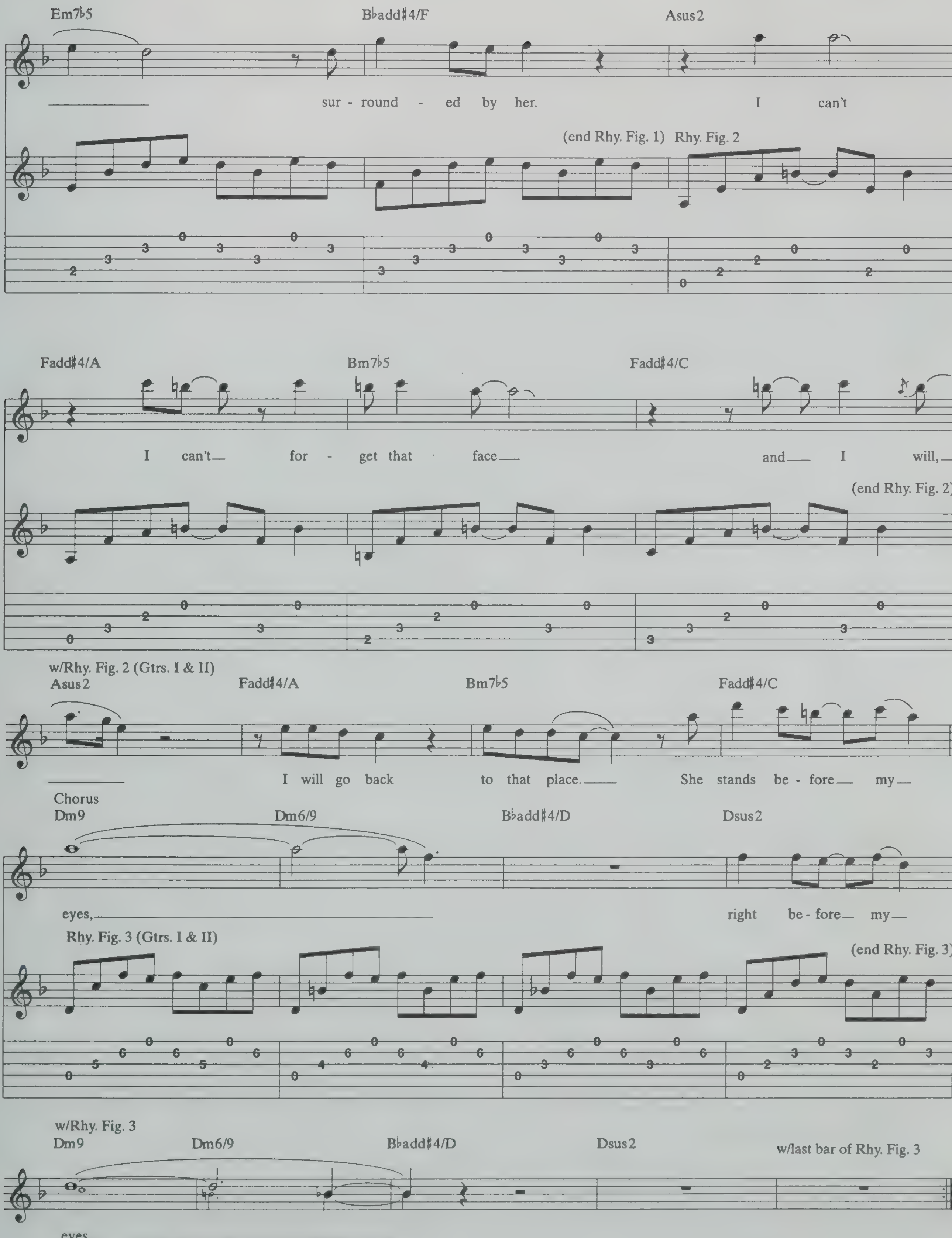
2. Now been a change in the scene, if you know what I mean.
   Good things are comin' my way.
   Now I'm livin' my life and I'm doin' it right.
   Sunshine in every day. *(To Chorus)*

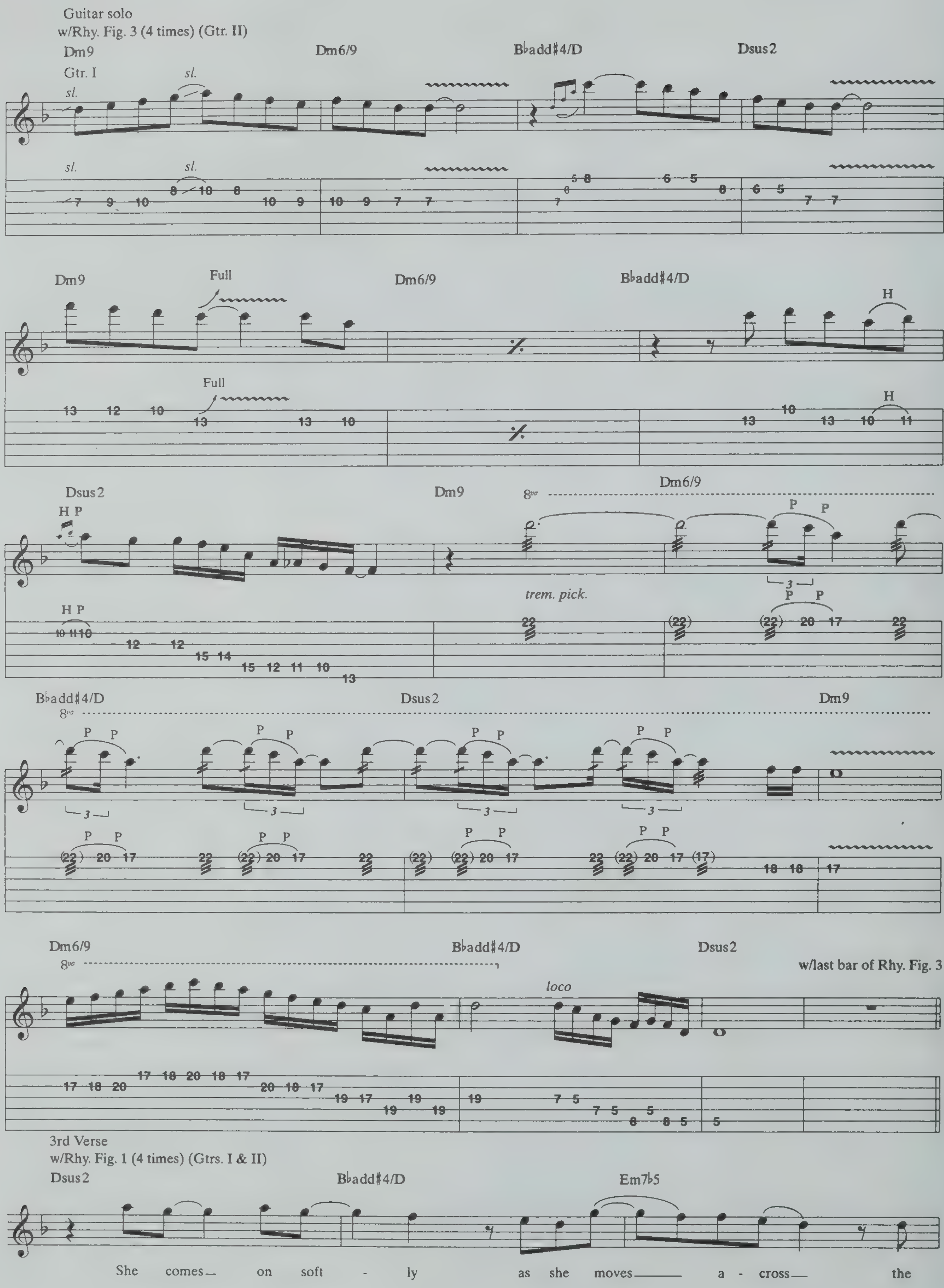
Before My Eyes

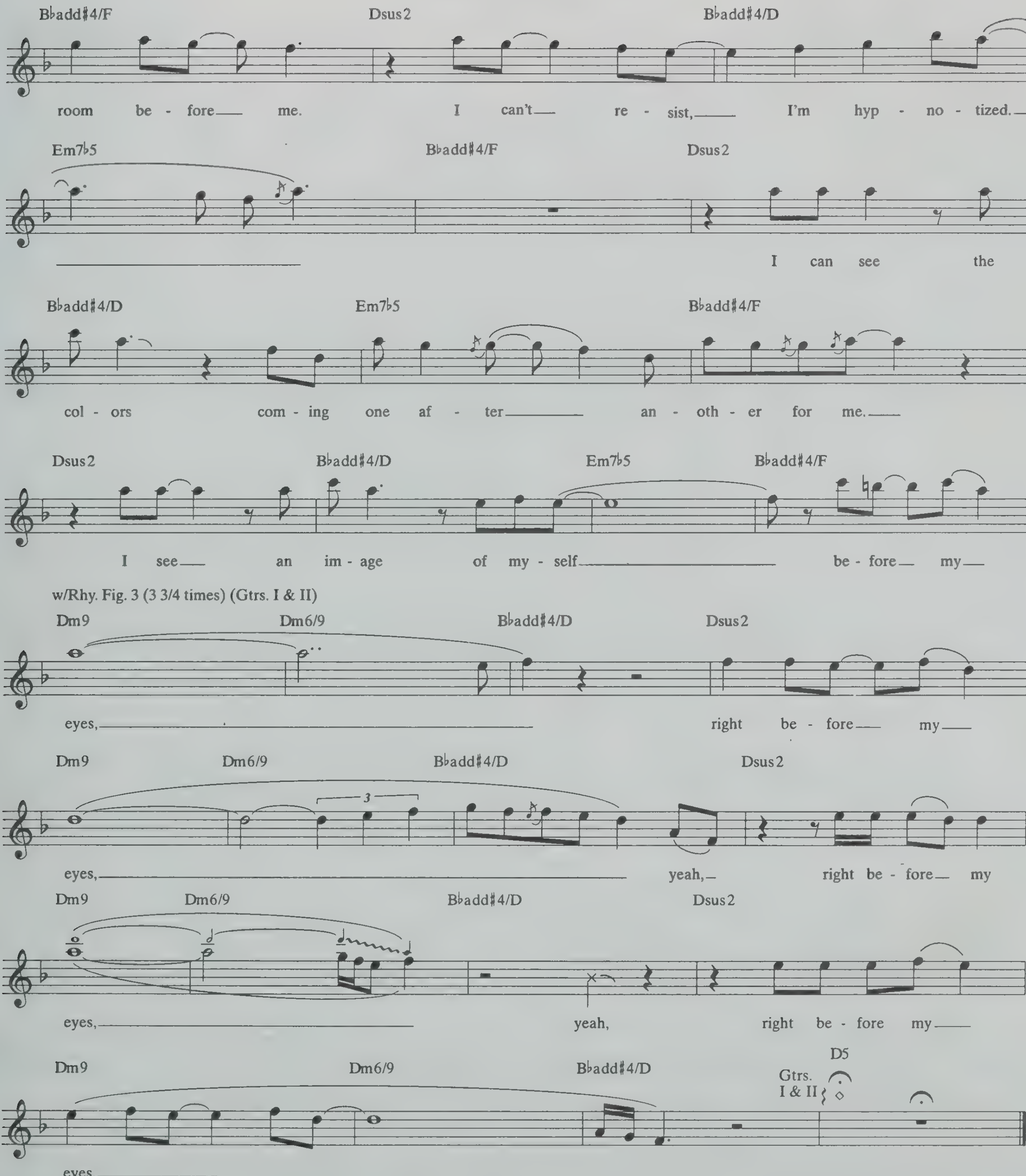
Words and Music by
Jeff Keith, Tommy Skeoch, Frank Hannon
and Troy Luccketta




Dm9
Full
Dm6/9
B♭add♯4/D
Dsus2
sl.
rake
Full
sl.
1st, 2nd Verses
Dsus2
B♭add♯4/D
Em7♭5
1. She comes on soft - ly as she moves a - cross the
2. See additional lyrics
Gtrs. I & II
B♭add♯4/F
Dsus2
B♭add♯4/D
room be - fore me. I can't re - sist; I'm hyp - no - tized,
Rhy. Fig. 1


Em7♭5
B♭add♯4/F
Asus2
sur - round - ed by her. I can't
(end Rhy. Fig. 1) Rhy. Fig. 2
Fadd♯4/A
Bm7♭5
Fadd♯4/C
I can't for - get that face and I will,
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (Gtrs. I & II)
Asus2
Fadd♯4/A
Bm7♭5
Fadd♯4/C
I will go back to that place. She stands be - fore my
Chorus
Dm9
Dm6/9
B♭add♯4/D
Dsus2
eyes, right be - fore my
Rhy. Fig. 3 (Gtrs. I & II)
(end Rhy. Fig. 3)
w/Rhy. Fig. 3
Dm9
Dm6/9
B♭add♯4/D
Dsus2
w/last bar of Rhy. Fig. 3
eyes.


Guitar solo
w/Rhy. Fig. 3 (4 times) (Gtr. II)
Dm9
Dm6/9
B♭add♯4/D
Dsus2
Gtr. I
sl.
Full
H
H P
P
trem. pick.
8va
loco
w/last bar of Rhy. Fig. 3
3rd Verse
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)
Em7♭5
She comes on soft - ly as she moves a - cross the

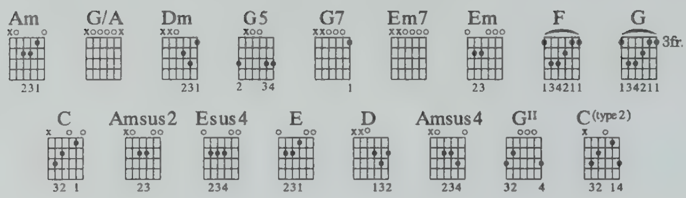


Additional Lyrics

2. I can see the colors coming one after another for me.
   I see the words and feel the sound going 'round in my head.
   But I know there's something out there. Please tell me,
   Is this reality right before my eyes? *(To Chorus)*

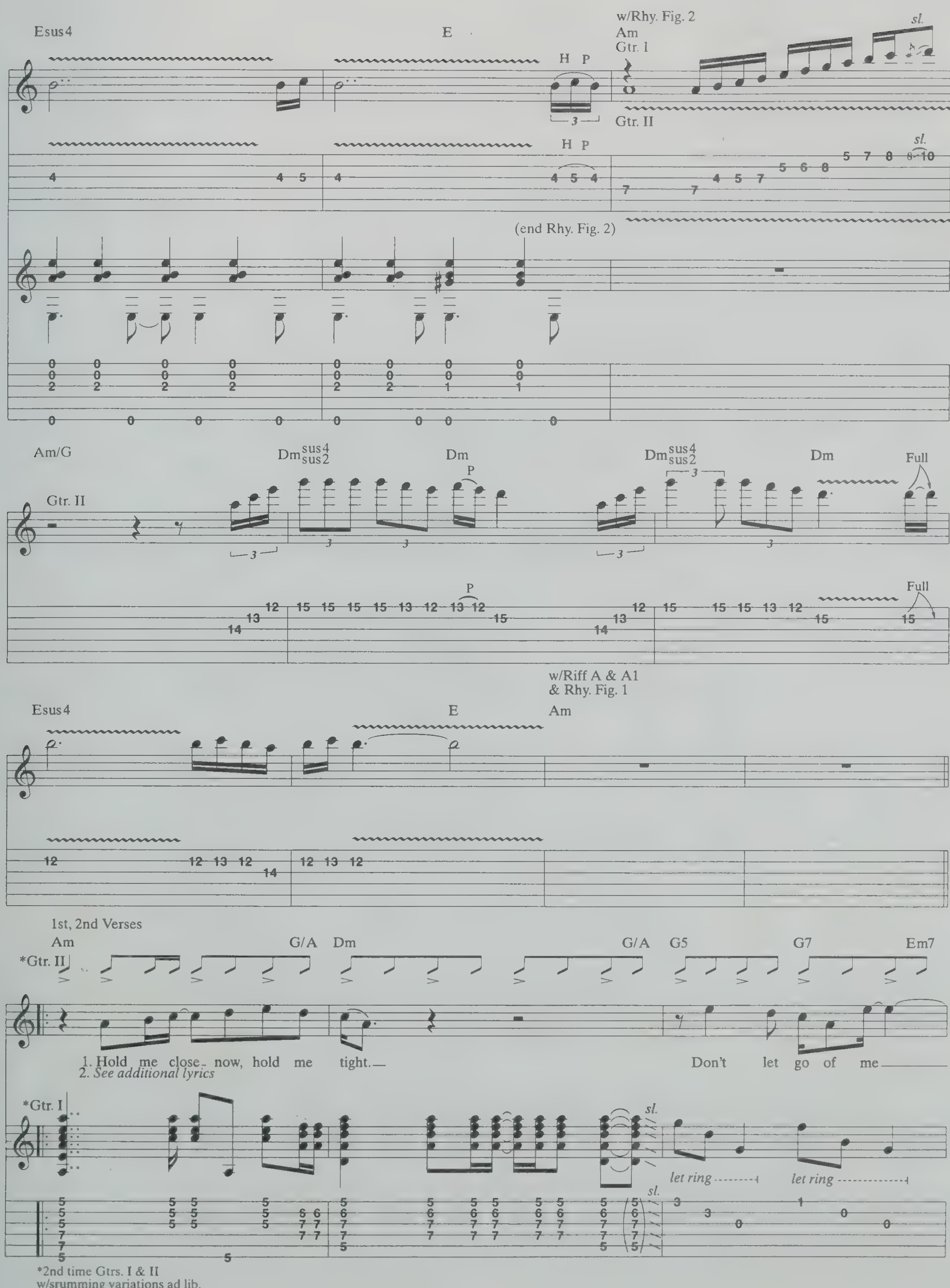
Paradise

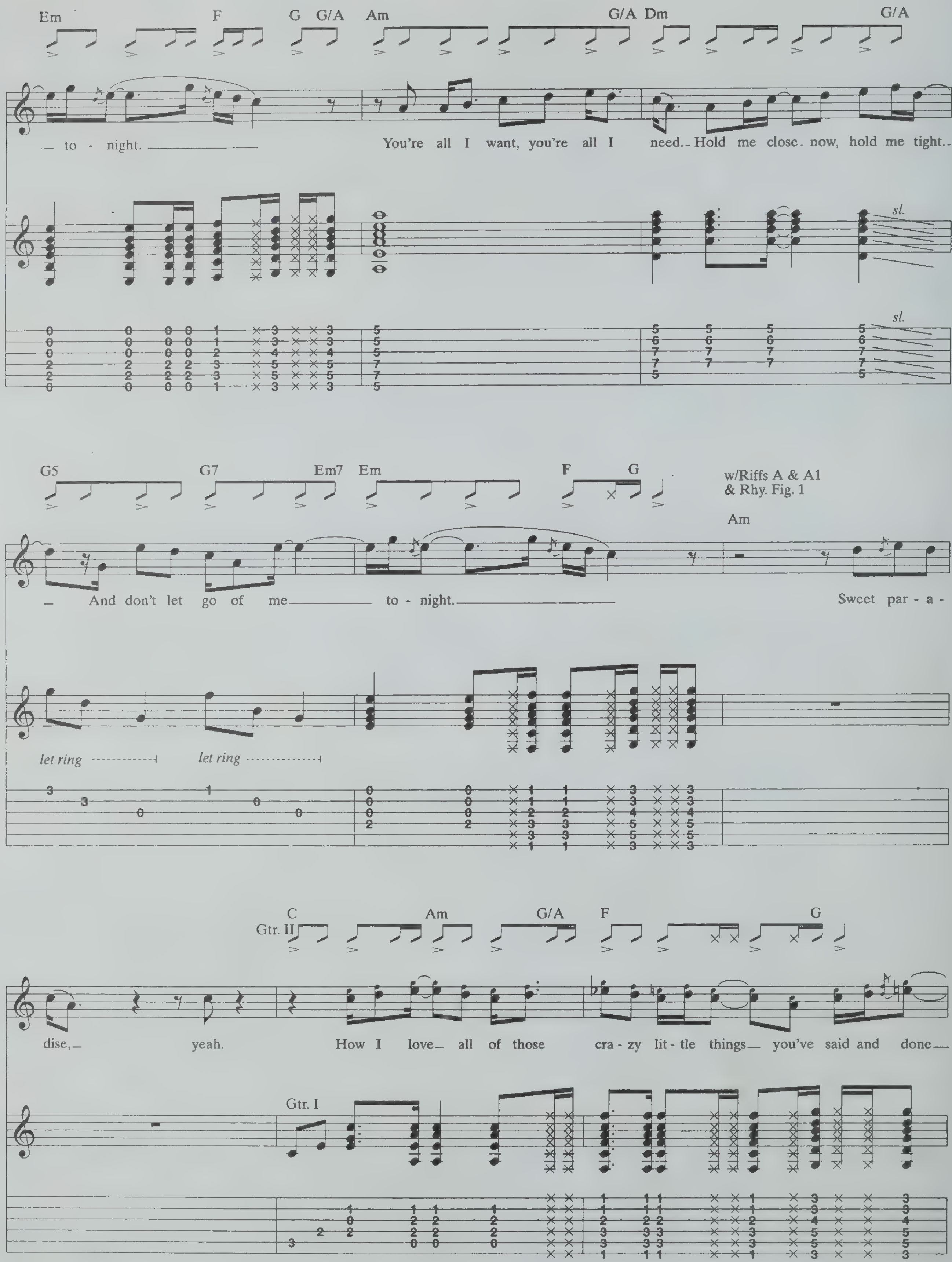
Words and Music by
Jeff Keith, Brian Wheat
and Frank Hannon

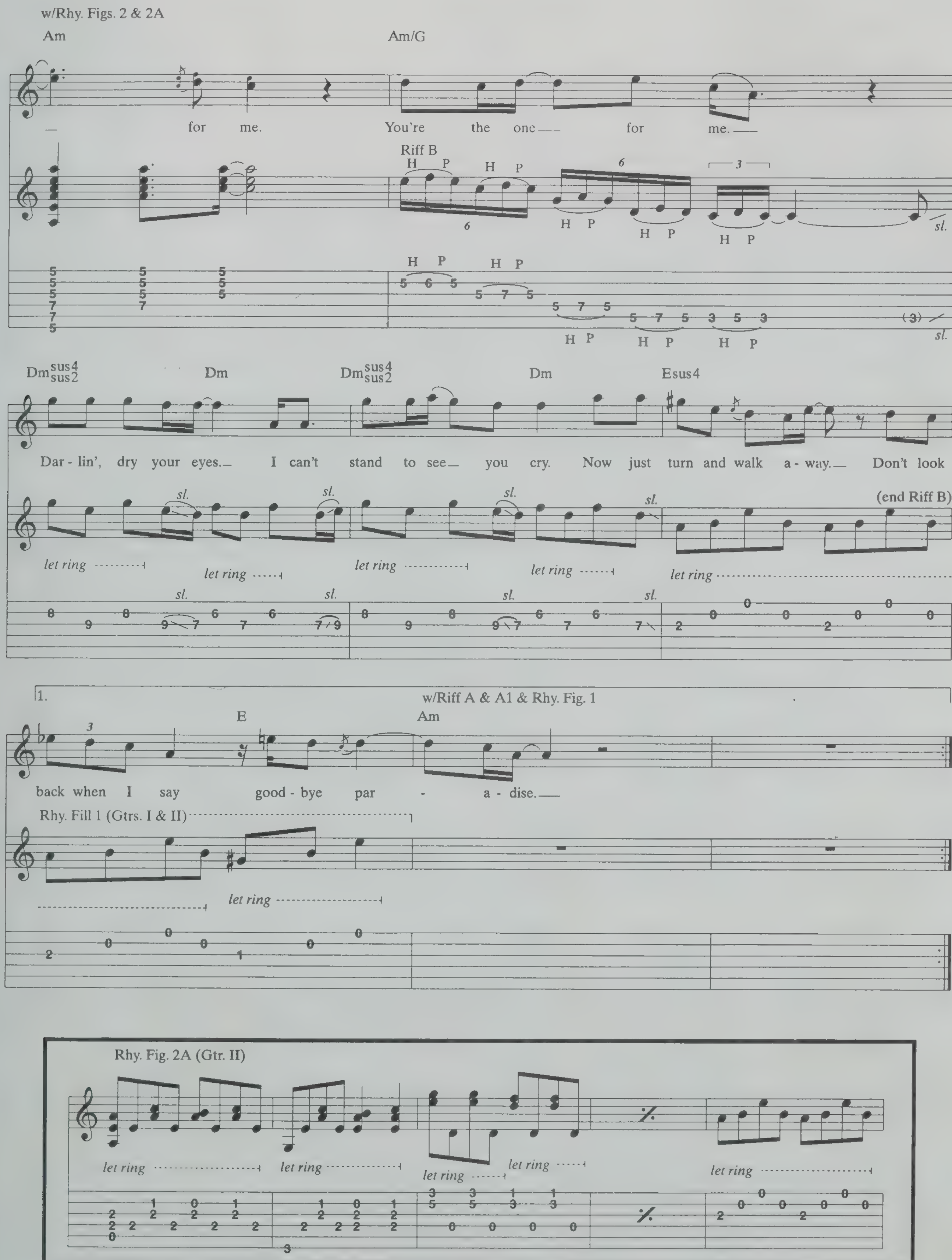


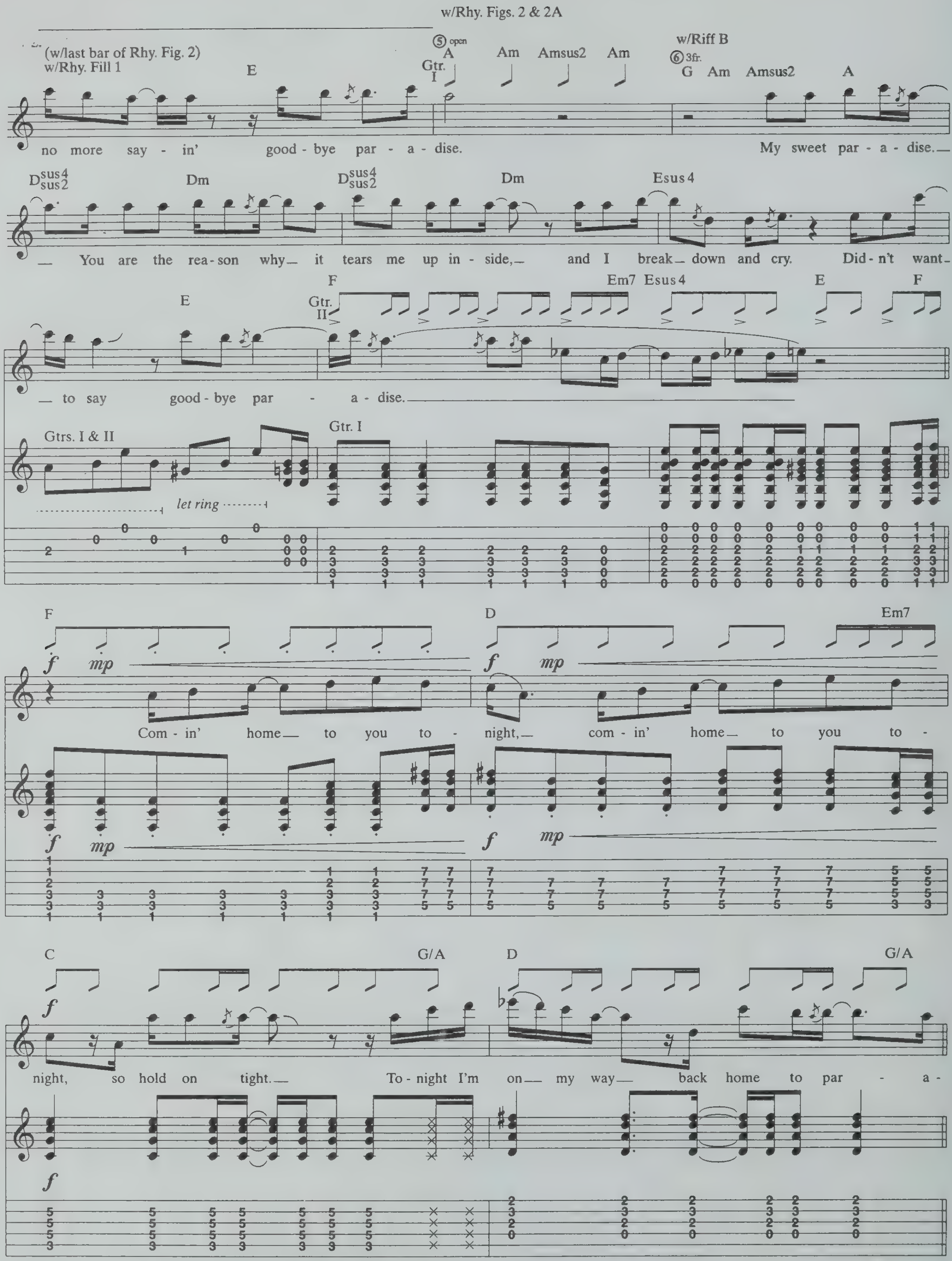




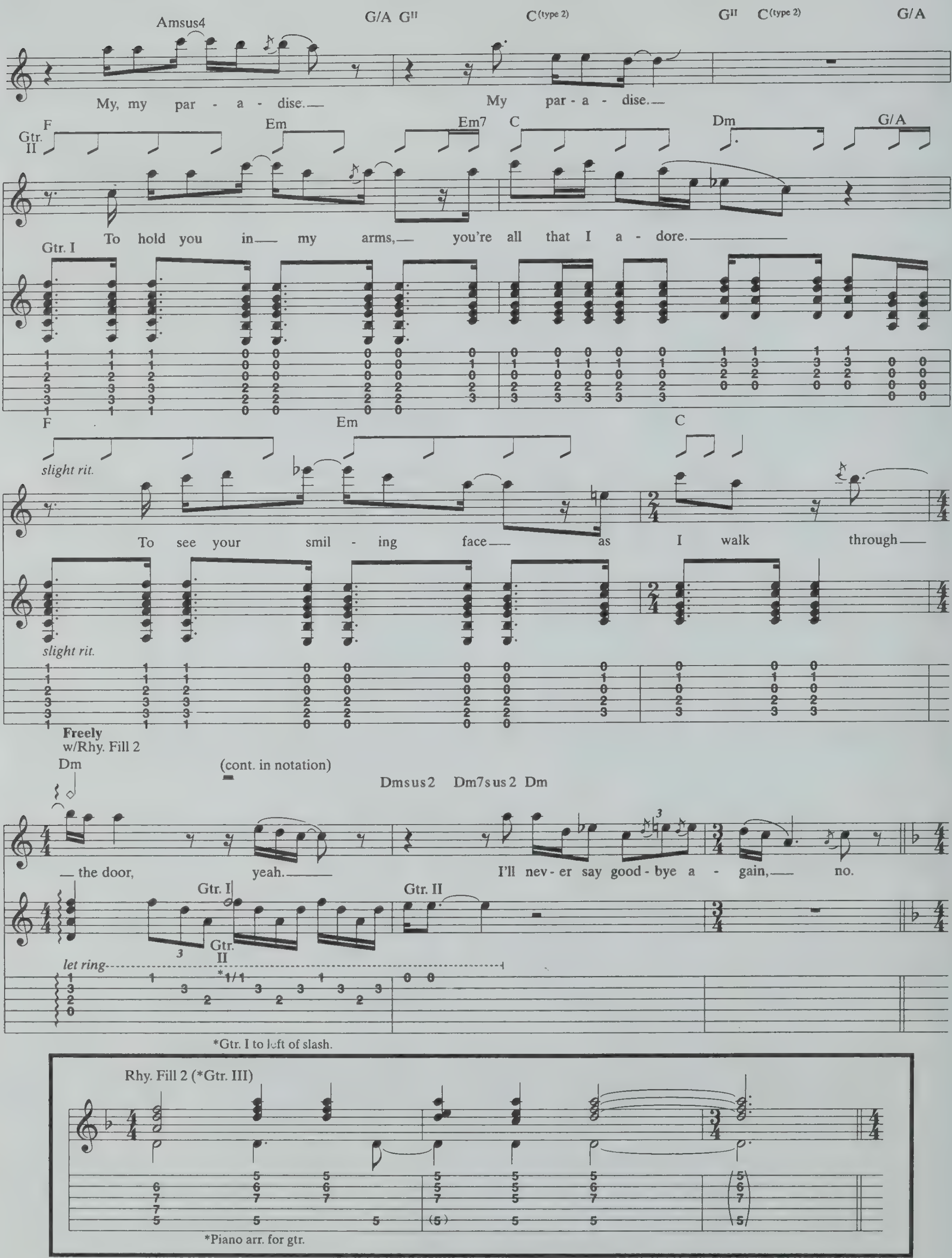

Esus4
E
w/Rhy. Fig. 2
Am
Gtr. I
Gtr. II
H P
sl.
(end Rhy. Fig. 2)
Am/G
Dmsus4 sus2
Dm
P
Full
w/Riff A & A1 & Rhy. Fig. 1
1st, 2nd Verses
G/A
G5
G7
Em7
*Gtr. II
1. Hold me close now, hold me tight. Don't let go of me
2. See additional lyrics
*Gtr. I
let ring
*2nd time Gtrs. I & II w/srumming variations ad lib.

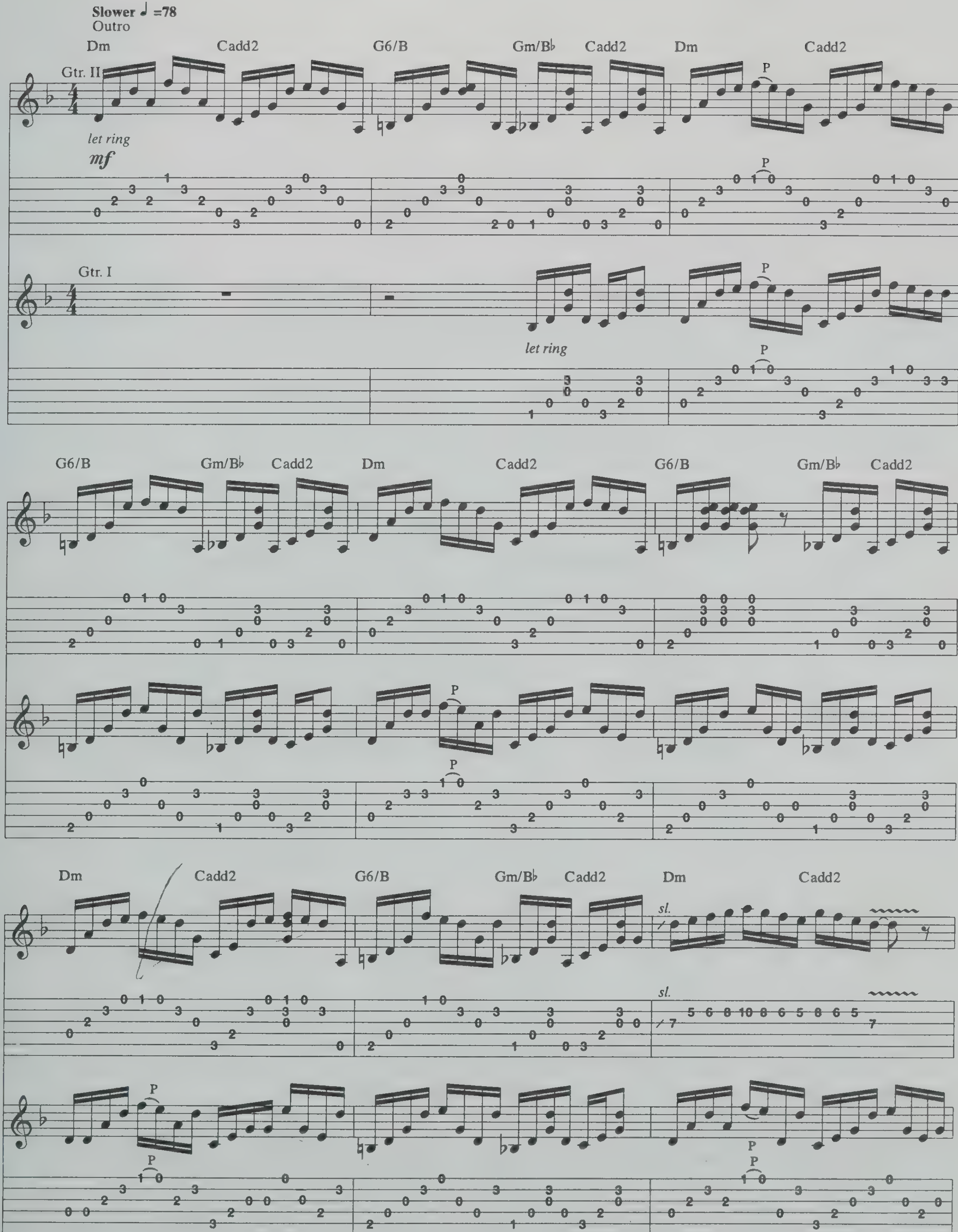

Em F G G/A Am G/A Dm G/A
— to - night. You're all I want, you're all I need. Hold me close now, hold me tight.
sl.
G5 G7 Em7 Em F G
w/Riffs A & A1 & Rhy. Fig. 1
Am
— And don't let go of me to - night. Sweet par - a -
let ring
let ring
C Am G/A F G
Gtr. II
dise, yeah. How I love all of those cra - zy lit - tle things you've said and done
Gtr. I


w/Rhy. Figs. 2 & 2A
Am
Am/G
— for me. You're the one — for me. —
Riff B
Dmsus4 sus2
Dm
Esus4
Dar - lin', dry your eyes. — I can't stand to see — you cry. Now just turn and walk a - way. — Don't look
(end Riff B)
let ring
sl.
1.
w/Riff A & A1 & Rhy. Fig. 1
E
back when I say good - bye par - a - dise. —
Rhy. Fill 1 (Gtrs. I & II)
Rhy. Fig. 2A (Gtr. II)

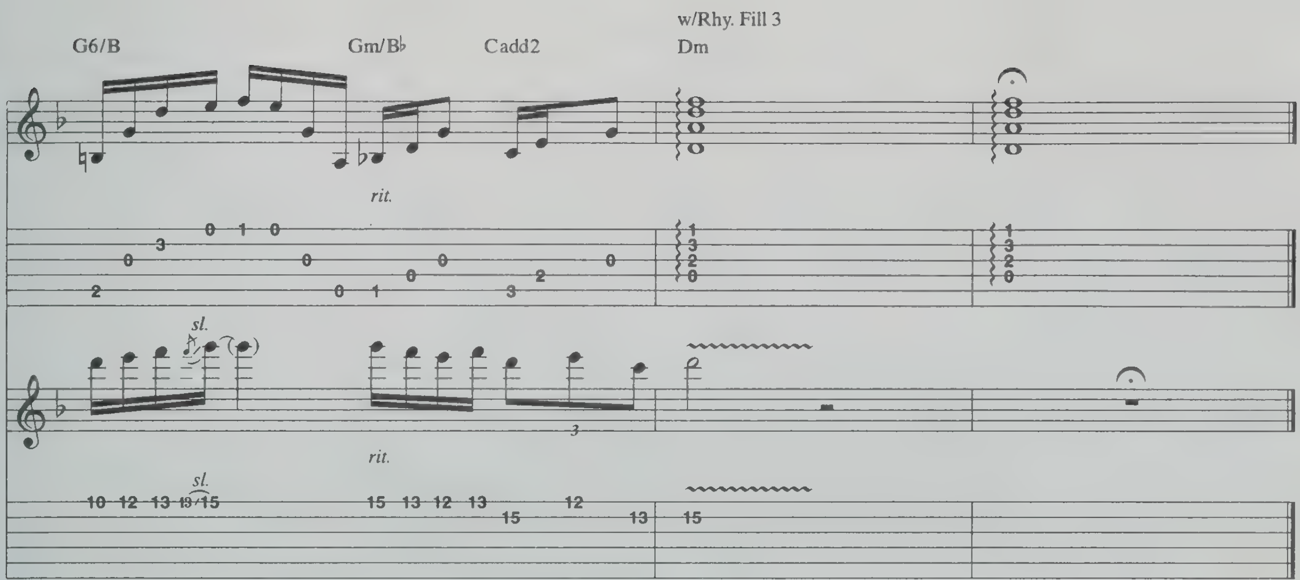

w/Rhy. Figs. 2 & 2A
(w/last bar of Rhy. Fig. 2)
w/Rhy. Fill 1
w/Riff B
no more say - in' good - bye par - a - dise. My sweet par - a - dise.
You are the rea - son why it tears me up in - side, and I break down and cry. Didn't want
to say good - bye par - a - dise.
Gtrs. I & II
let ring
Com - in' home to you to - night, com - in' home to you to -
night, so hold on tight. To - night I'm on my way back home to par - a -


Faster ♩ = 102
w/Rhy. Fig. 3 (1st 2 bars only)
Am
G/A
w/Rhy. Fig. 3
Am
Rhy. Fig. 3A
Amsus4
Am
dise.
I'm so lost with - out you.
Rhy. Fig. 3B
*When Rhy. Fig. is recalled substitute G/A for chord in parentheses.
Amsus2
G/A
G11
C(type 2)
I can't live with - out you.
I've been a - way too long now. To - night
G11
C(type 2)
(end Rhy. Fig. 3A)
G/A
w/Rhy. Figs. 3A & 3B
Am
Amsus4
Am
I'm on my way back home to you.
(end Rhy. Fig. 3B)
Rhy. Fig. 3 (*Gtr. III)
*Piano arr. for gtr.


Amsus4 G/A G11 C(type 2) G11 C(type 2) G/A
My, my par - a - dise. My par - a - dise.
F Em Em7 C Dm G/A
Gtr. II
To hold you in my arms, you're all that I a - dore.
Gtr. I
F Em C
slight rit.
To see your smil - ing face as I walk through
slight rit.
Freely
w/Rhy. Fill 2
Dm
(cont. in notation)
Dmsus2 Dm7sus2 Dm
the door, yeah. I'll nev - er say good - bye a - gain, no.
Gtr. I
Gtr. II
Gtr. II
let ring
*Gtr. I to left of slash.
Rhy. Fill 2 (*Gtr. III)
*Piano arr. for gtr.


Slower ♩ =78
Outro
Dm
Cadd2
G6/B
Gm/B♭
Cadd2
Dm
Cadd2
Gtr. II
let ring
mf
Gtr. I
let ring
G6/B
Gm/B♭
Cadd2
Dm
Cadd2
G6/B
Gm/B♭
Cadd2
Dm
Cadd2
G6/B
Gm/B♭
Cadd2
Dm
Cadd2
sl.


G6/B
Gm/B♭
Cadd2
Dm
Cadd2
G6/B
Gm/B♭
Cadd2
Dm
Cadd2
G6/B
Gm/B♭
Cadd2
Dm
Cadd2





Additional Lyrics

2. Days go by and life goes on.
   Feel I've been away too long.
   What I would give to be with you.
   Days go by and life drags on.
   Feel I've been away too long.
   For much too long, yeah.
   And all the while that I'm away,
   Don't let our love fade away.
   Don't you fade away.
   Now as sure as the sun is gonna shine,
   The day will come.
   Now I'm waitin' for the day,
   There'll be no more sayin' goodbye paradise.

Lodi

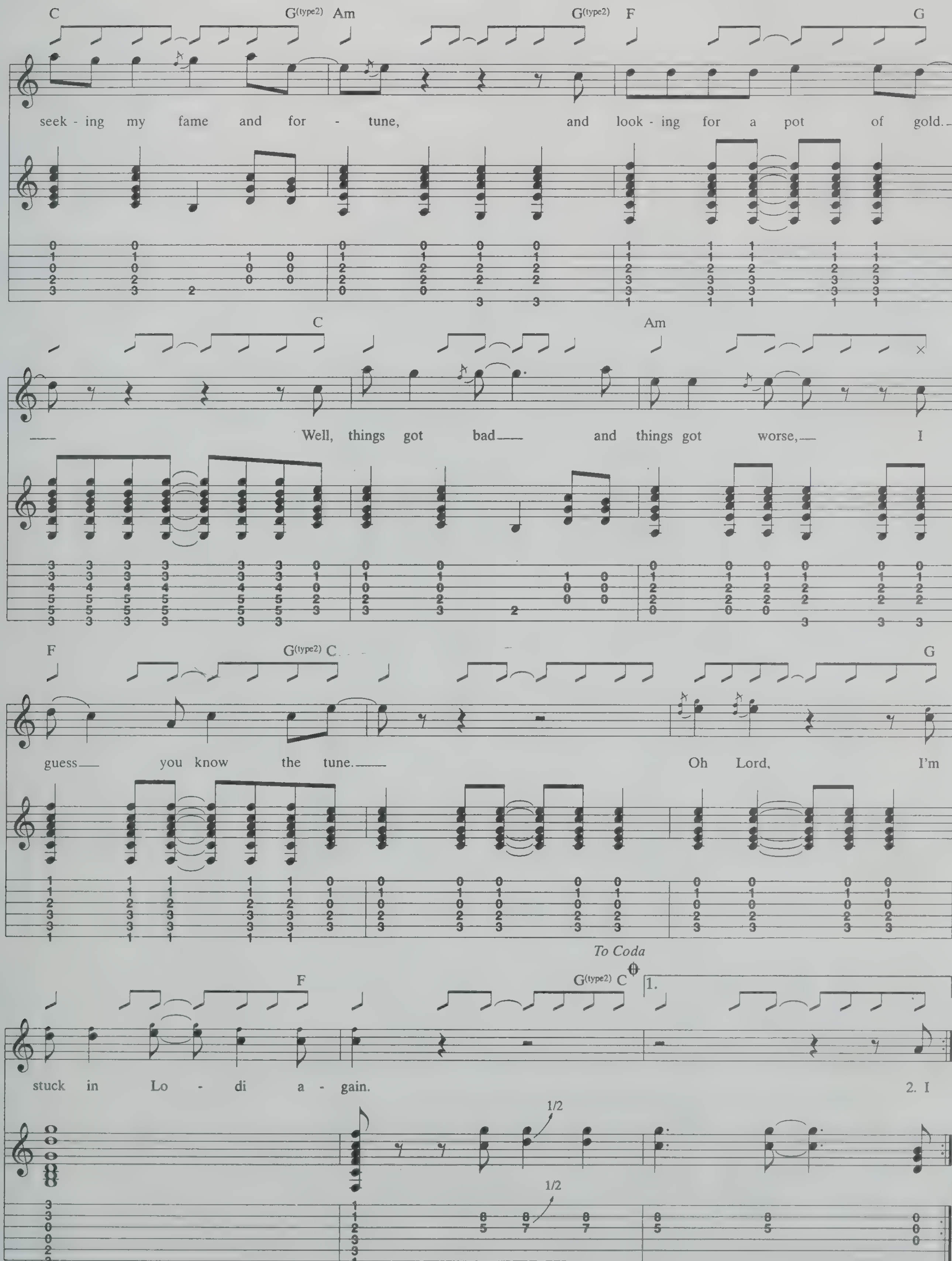
Words and Music by
John C. Fogerty

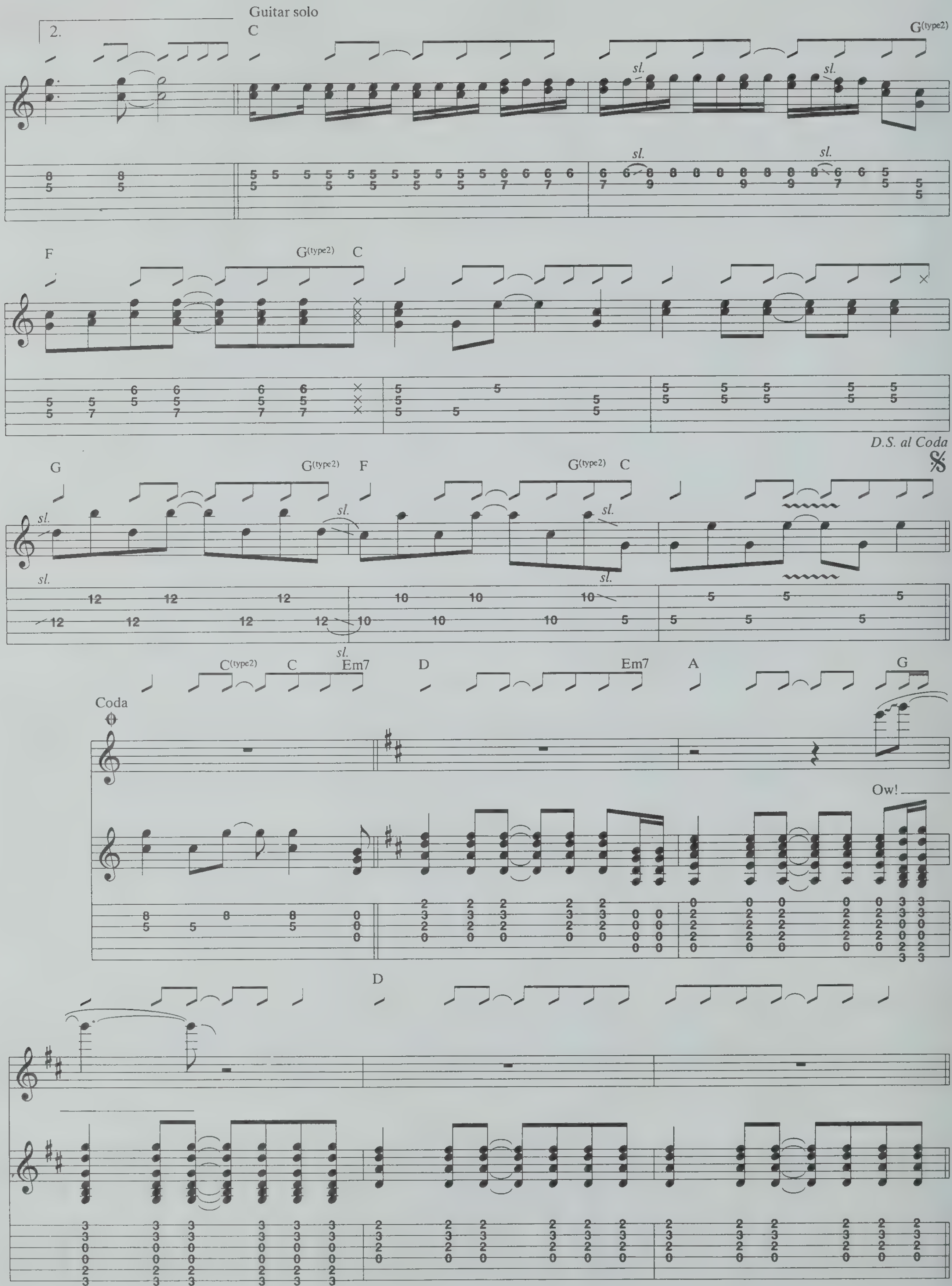


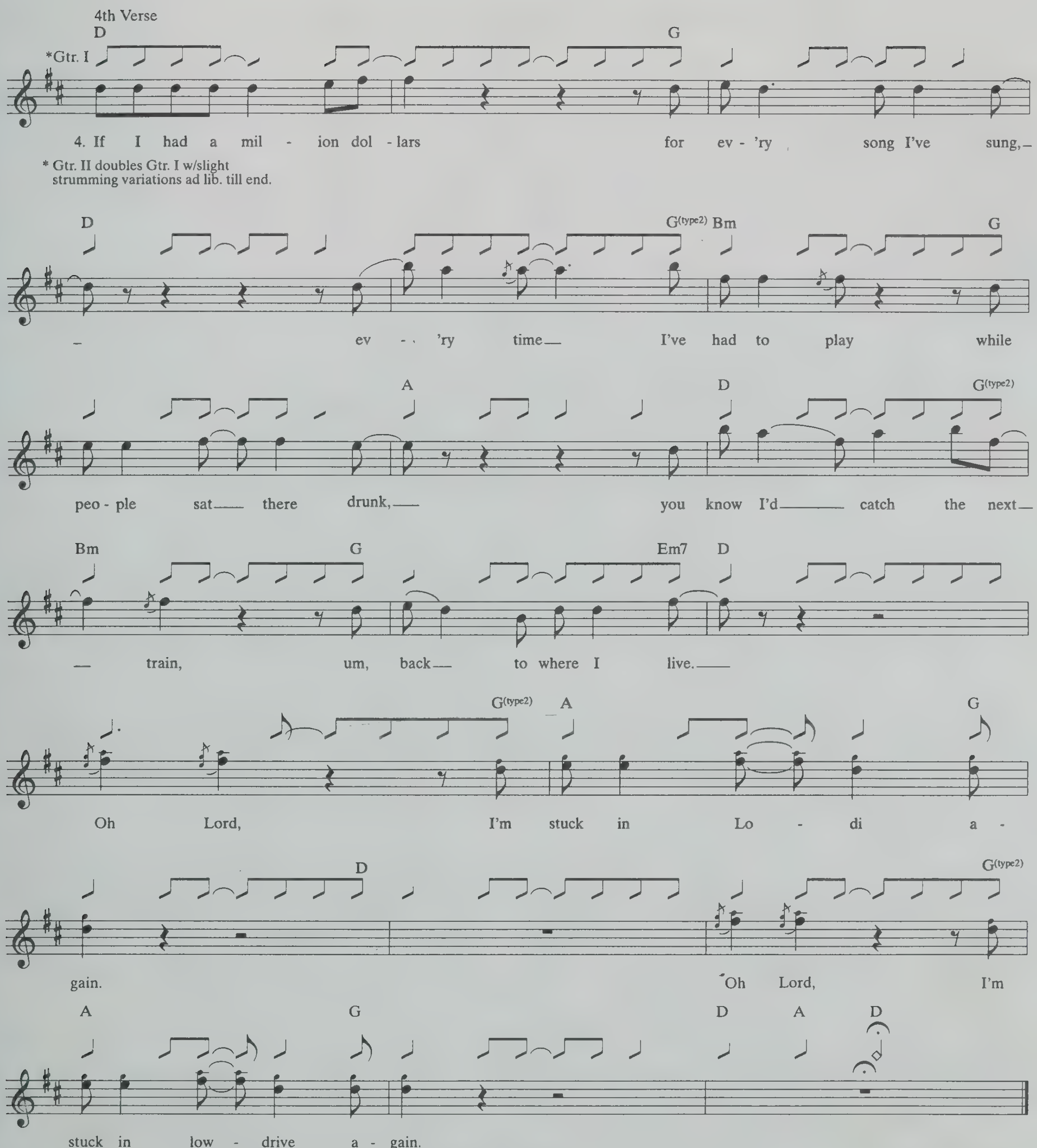


* 2nd time & on D.S. Gtrs. I & II include slight strumming variations ad lib.




C G(type2) Am G(type2) F G
seek - ing my fame and for - tune, and look - ing for a pot of gold.
C Am
Well, things got bad and things got worse, I
F G(type2) C G
guess you know the tune. Oh Lord, I'm
To Coda
F G(type2) C 1.
stuck in Lo - di a - gain. 2. I
1/2
1/2


2.
Guitar solo
C
G(type2)
sl.
F
G(type2)
C
G
D.S. al Coda
Coda
C(type2)
Em7
D
A
Ow!



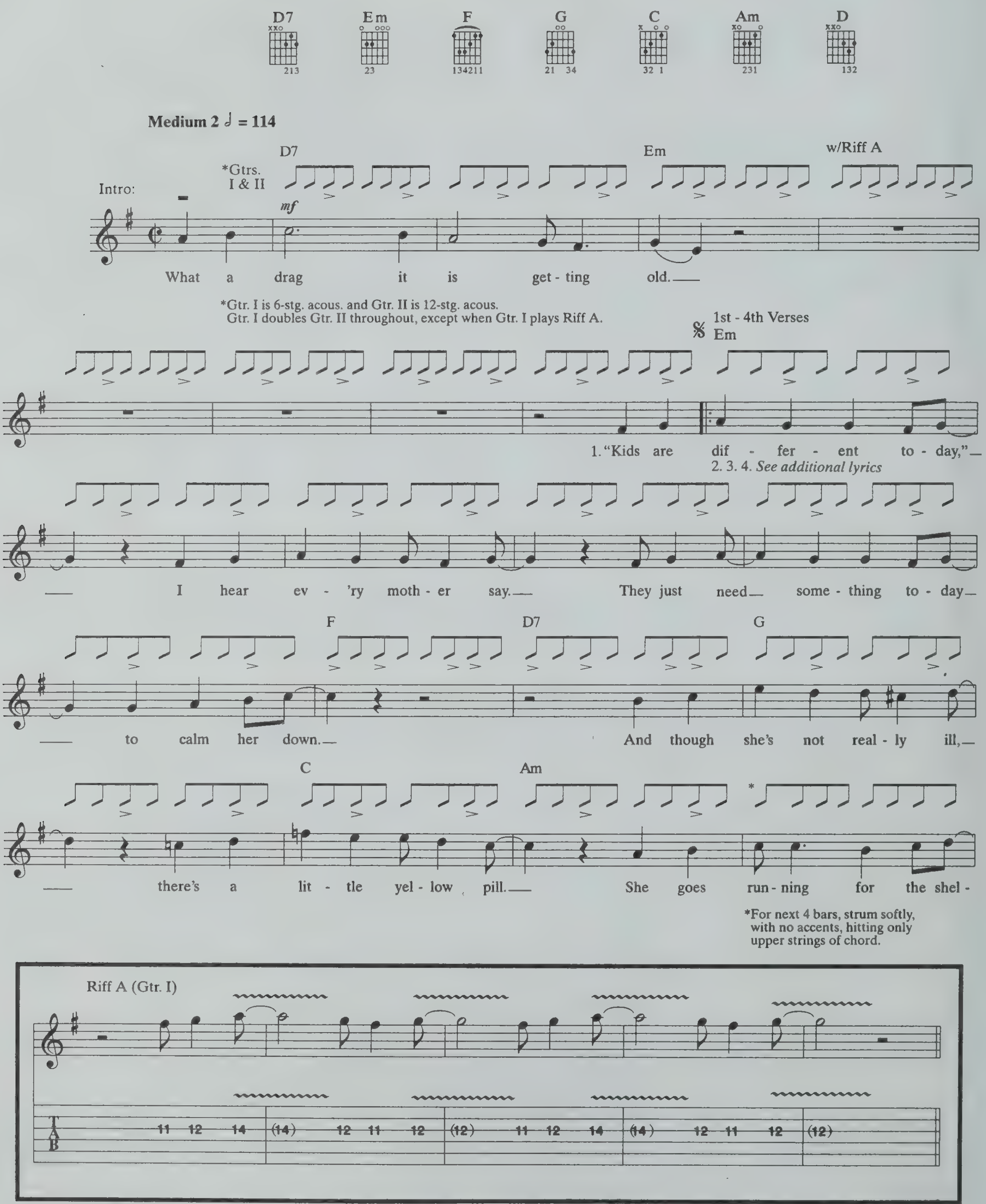
Additional Lyrics

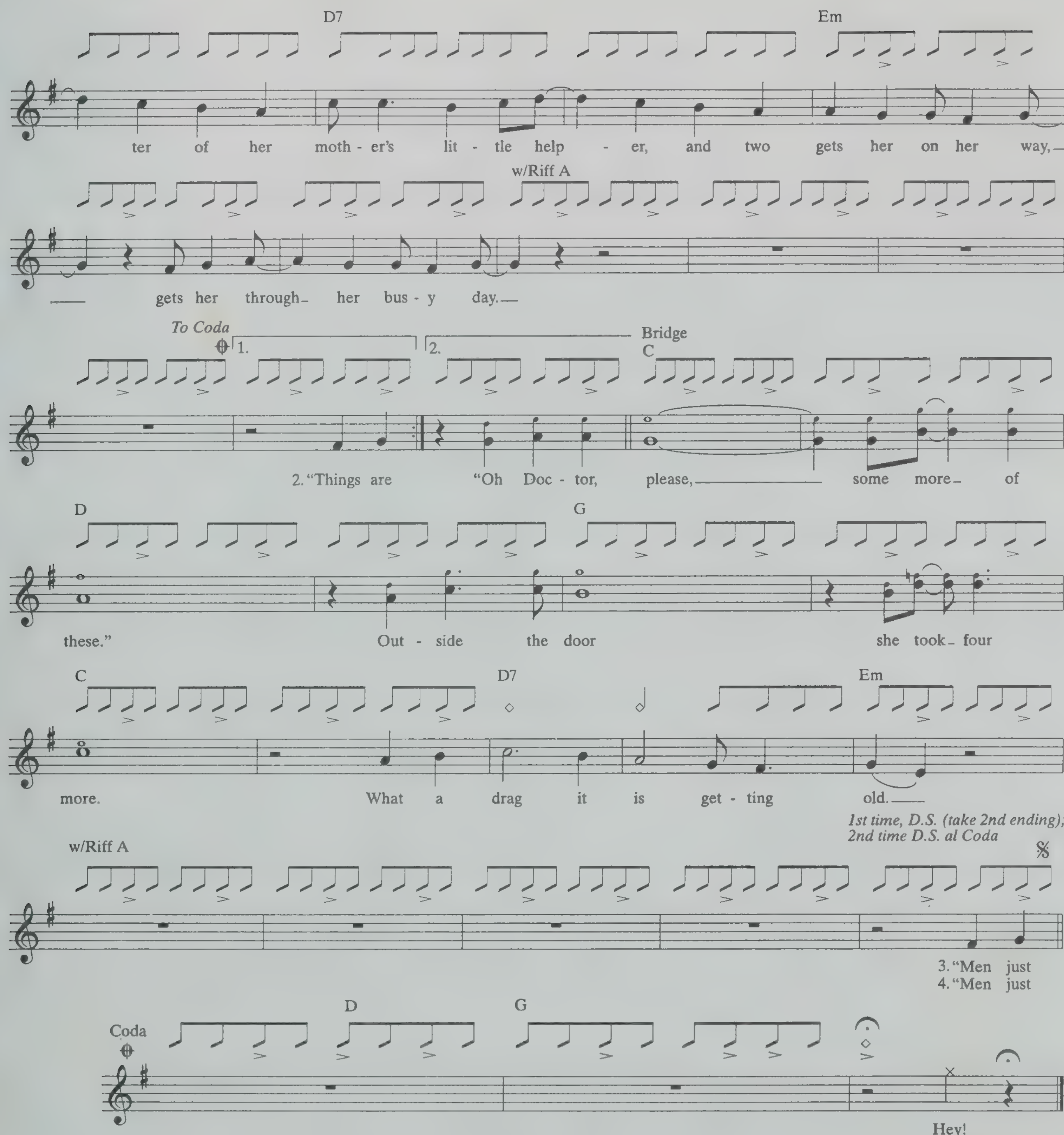
2. I rode in on the Greyhound, and I'll be walking back if I go.
I was just passing through, it must be seven months or more.
I ran out of time and money, it looks like they took my friend.
Oh Lord, I'm stuck in Lodi again. *(To Guitar solo)*

3. Man from the magazine, he said I was on my way.
Somewhere I lost connection, I ran out of songs to play.
I came into town, a one-night stand. It looks like my plans fell through.
Oh Lord, I'm stuck in Lodi again. *(To Coda)*

Mother's Little Helper

Words and Music by
Mick Jagger and Keith Richards





Additional Lyrics

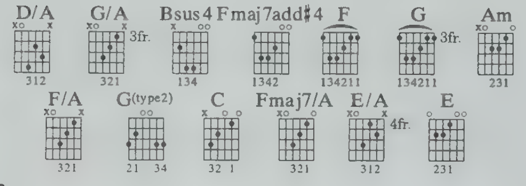
2. "Things are different today," I hear every mother say.
Cooking fresh food for a husband's such a drag.
So she buys an instant cake, and she burns her frozen steak,
And goes running for the shelter of her mother's little helper,
And two gets her on her way, gets her through her busy day. *(To Bridge)*

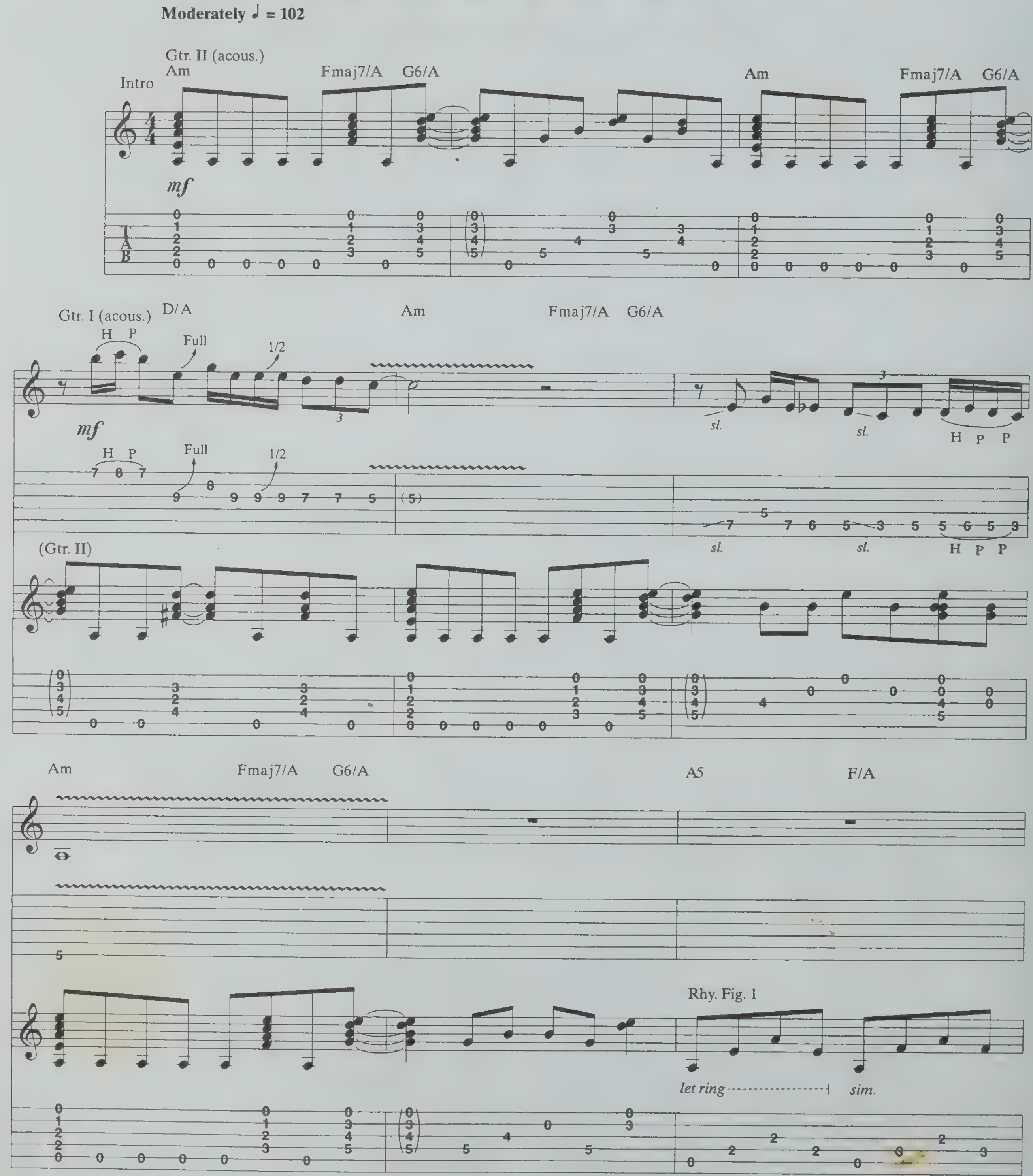
3. "Men just aren't the same today," I hear every mother say,
They just don't appreciate that you get tired.
They're so hard to satisfy; you can tranquilize your mind,
And go running for the shelter of her mother's little helper,
And four gets her through the night, helps to minimize her plight. *(To Bridge)*

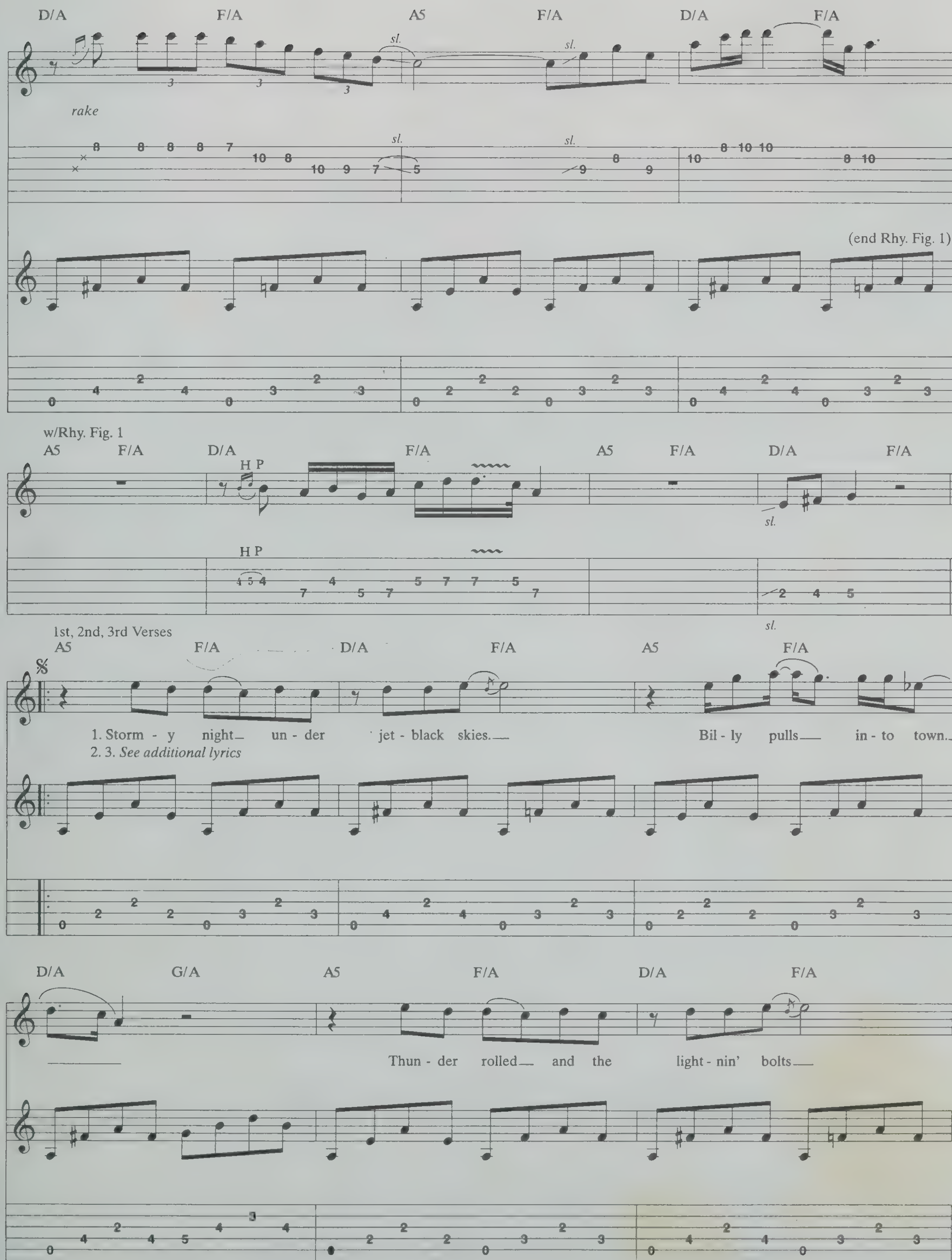
4. "Men just aren't the same today," I hear every mother say.
The pursuit of happiness is such a bore.
If you take some more of those, you will get an overdose.
No more running for the shelter of her mother's little helper.
And four gets her on her way...

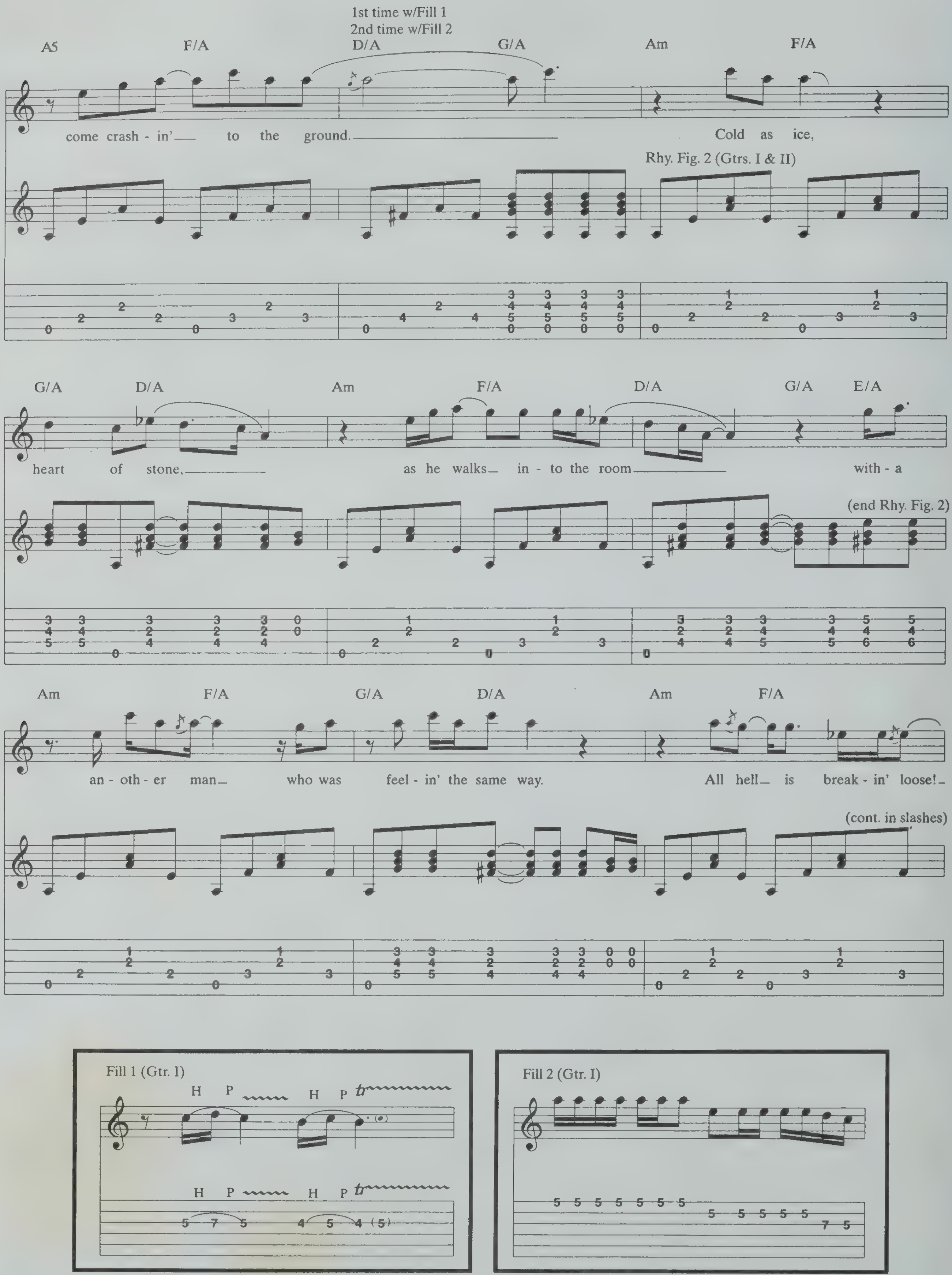
Modern Day Cowboy

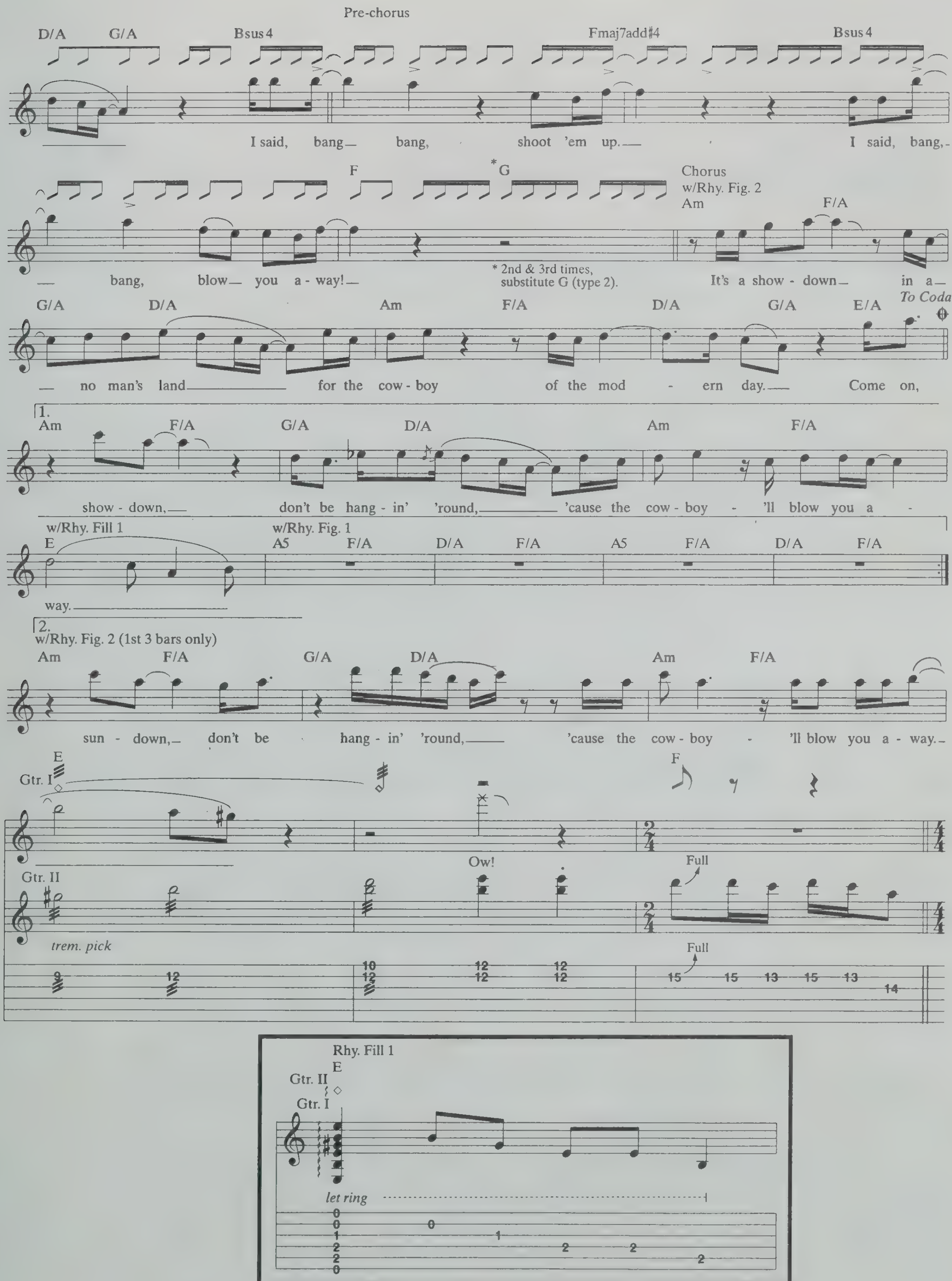
Words and Music by
Jeff Keith, Frank Hannon
and Tommy Skeoch



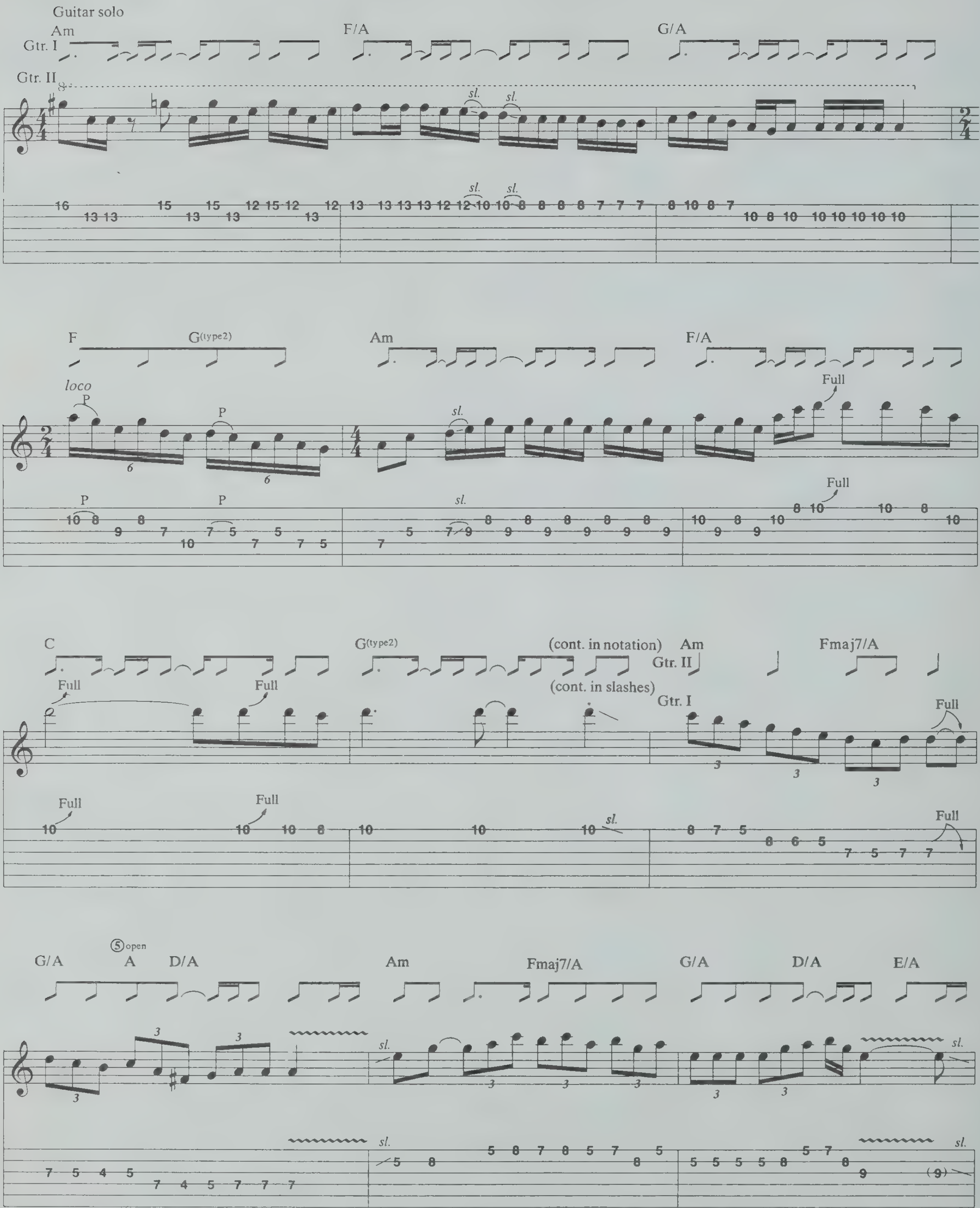



D/A F/A A5 F/A D/A F/A
rake
sl.
(end Rhy. Fig. 1)
w/Rhy. Fig. 1
A5 F/A D/A F/A A5 F/A D/A F/A
H P
1st, 2nd, 3rd Verses
A5 F/A D/A F/A A5 F/A
1. Storm - y night under jet - black skies.
Bil - ly pulls in - to town.
2. 3. See additional lyrics
D/A G/A A5 F/A D/A F/A
Thun - der rolled and the light - nin' bolts

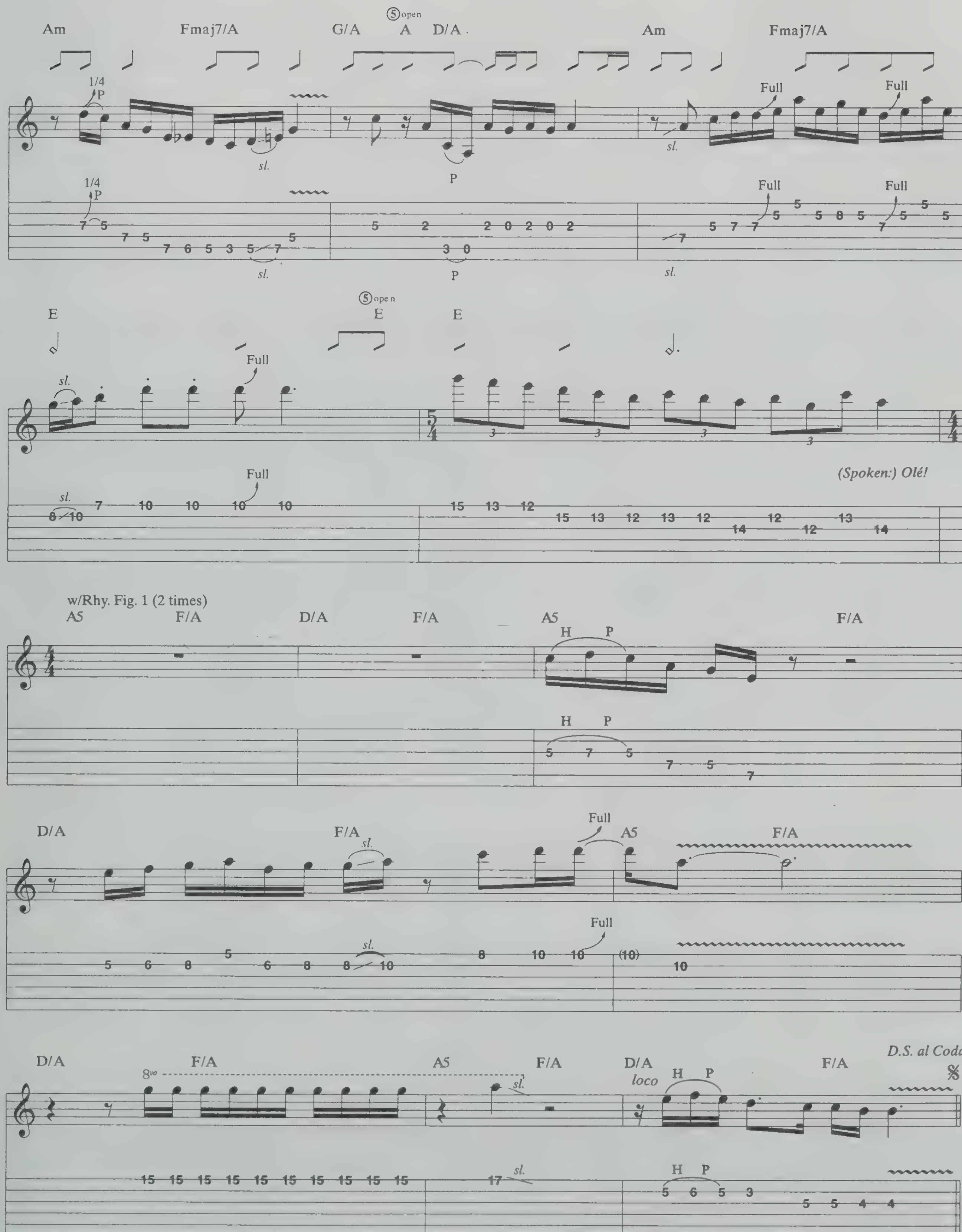

1st time w/Fill 1
2nd time w/Fill 2
A5 F/A D/A G/A Am F/A
come crash - in' to the ground. Cold as ice,
Rhy. Fig. 2 (Gtrs. I & II)
G/A D/A Am F/A D/A G/A E/A
heart of stone, as he walks in - to the room with - a
(end Rhy. Fig. 2)
Am F/A G/A D/A Am F/A
an - oth - er man who was feel - in' the same way. All hell is break - in' loose!
(cont. in slashes)
Fill 1 (Gtr. I)
H P H P tr
Fill 2 (Gtr. I)

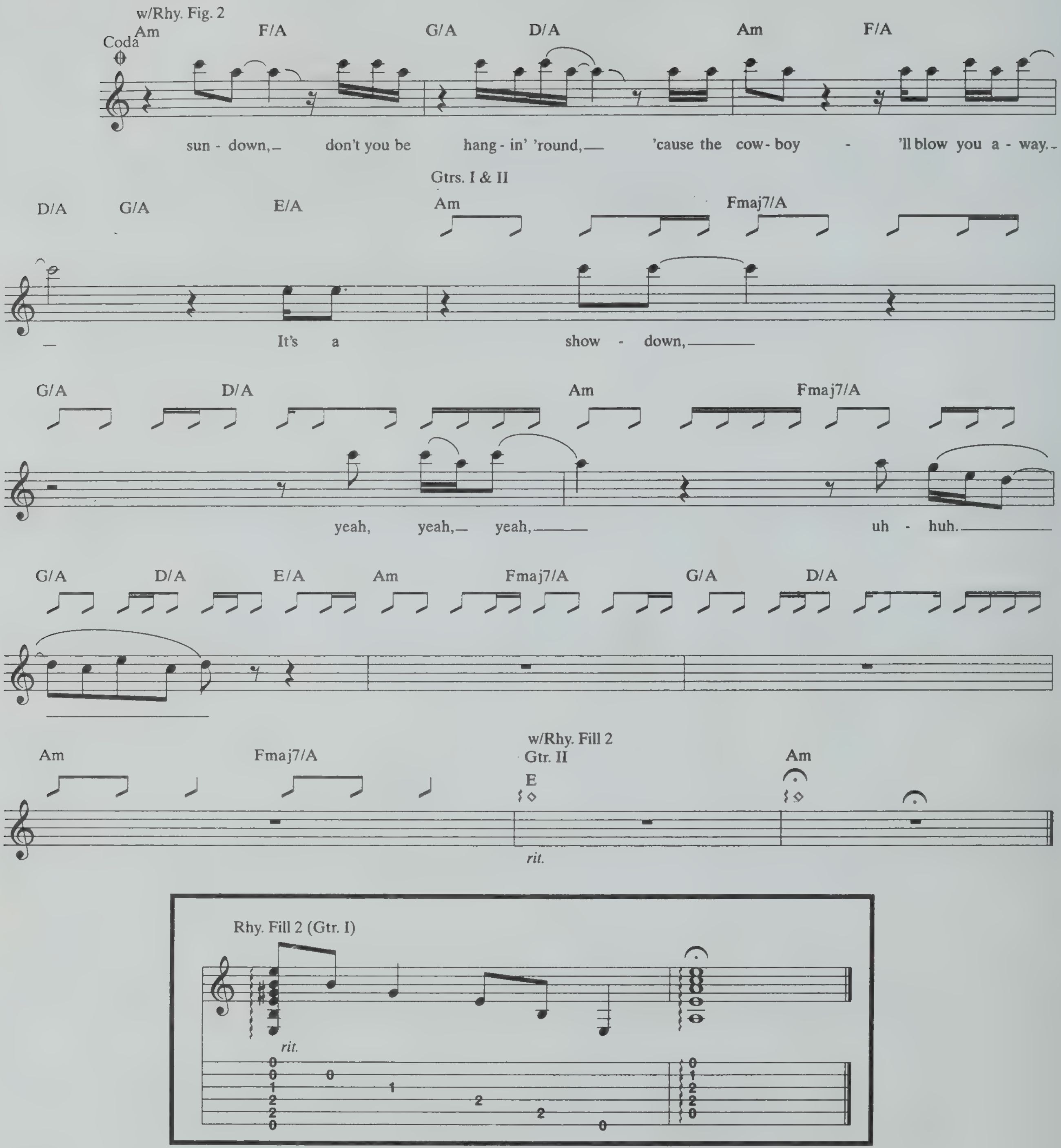


Pre-chorus
D/A G/A Bsus4 Fmaj7add♯4 Bsus4
I said, bang bang, shoot 'em up. I said, bang,
F *G
bang, blow you a-way!
* 2nd & 3rd times, substitute G (type 2).
Chorus
w/Rhy. Fig. 2
Am F/A
It's a show-down in a
G/A D/A Am F/A D/A G/A E/A
no man's land for the cow-boy of the mod-ern day. Come on,
To Coda
1.
Am F/A G/A D/A Am F/A
show-down, don't be hang-in' 'round, 'cause the cow-boy 'll blow you a-
w/Rhy. Fill 1
E
way.
w/Rhy. Fig. 1
A5 F/A D/A F/A A5 F/A D/A F/A
2.
w/Rhy. Fig. 2 (1st 3 bars only)
Am F/A G/A D/A Am F/A
sun-down, don't be hang-in' 'round, 'cause the cow-boy 'll blow you a-way.
Gtr. I
E F
Ow!
Gtr. II
trem. pick
Full
Rhy. Fill 1
E
Gtr. II
Gtr. I
let ring



Guitar solo
Am
Gtr. I
F/A
G/A
Gtr. II
sl.
F
G(type2)
Am
F/A
loco
P
Full
C
G(type2)
(cont. in notation)
(cont. in slashes)
Am
Fmaj7/A
Gtr. II
Gtr. I
G/A
⑤open
A
D/A
Am
Fmaj7/A
G/A
D/A
E/A


Am Fmaj7/A G/A A D/A Am Fmaj7/A
⑤open
1/4 P
Full
sl.
P
E E E
Full
(Spoken:) Olé!
w/Rhy. Fig. 1 (2 times)
A5 F/A D/A F/A A5 F/A
H P
D/A F/A A5 F/A
D/A F/A A5 F/A D/A F/A
loco
D.S. al Coda



Additional Lyrics

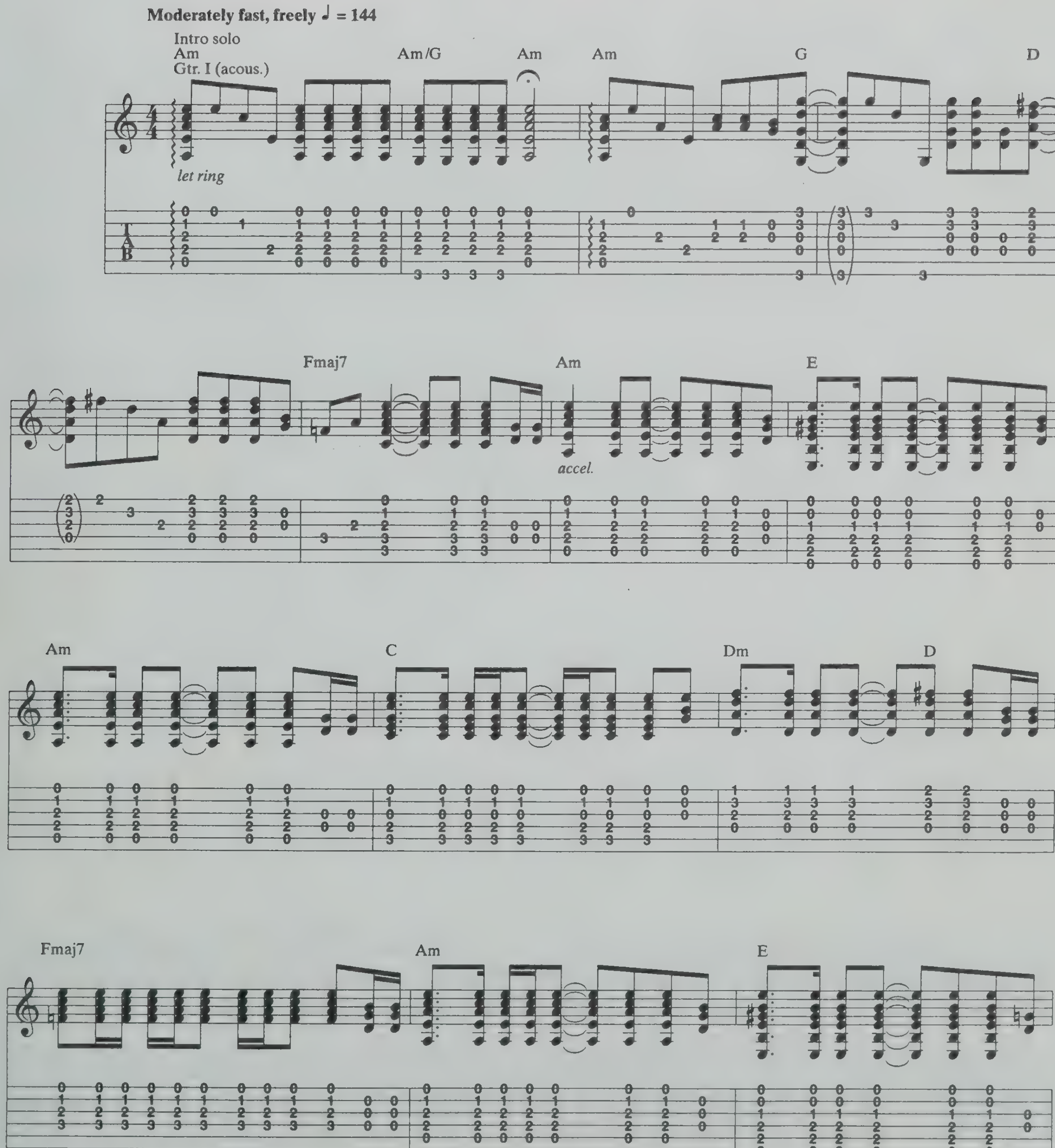
2. Al Capone and Bad Boy Jones on the wrong side of the law.
Johnny D. and his company, always first to the draw.
Gangster lean, feelin' so mean, tryin' to take more than their share.
'Cause all they saw was ruling it all. The scent of blood was in the air. *(To Pre-chorus)*

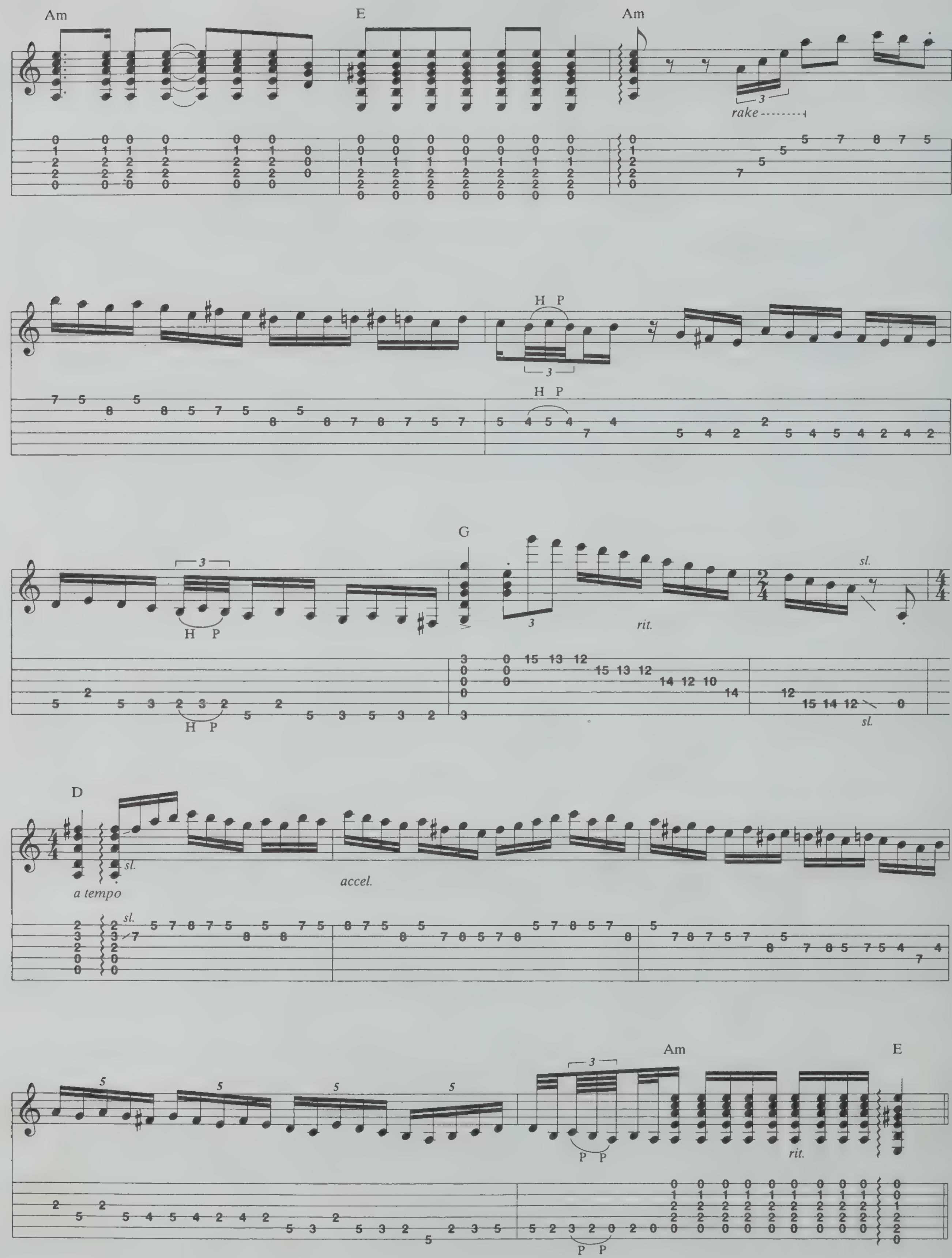
3. So here we are and we've come this far but it's only getting worse.
The foreign lands, with their terrorist demands, only cause the good to hurt.
The U.S.A., the U.S.S.R., with their six-guns to their sides.
I see the message, it's written on the wall. Too much anger deep inside. *(To Pre-chorus)*

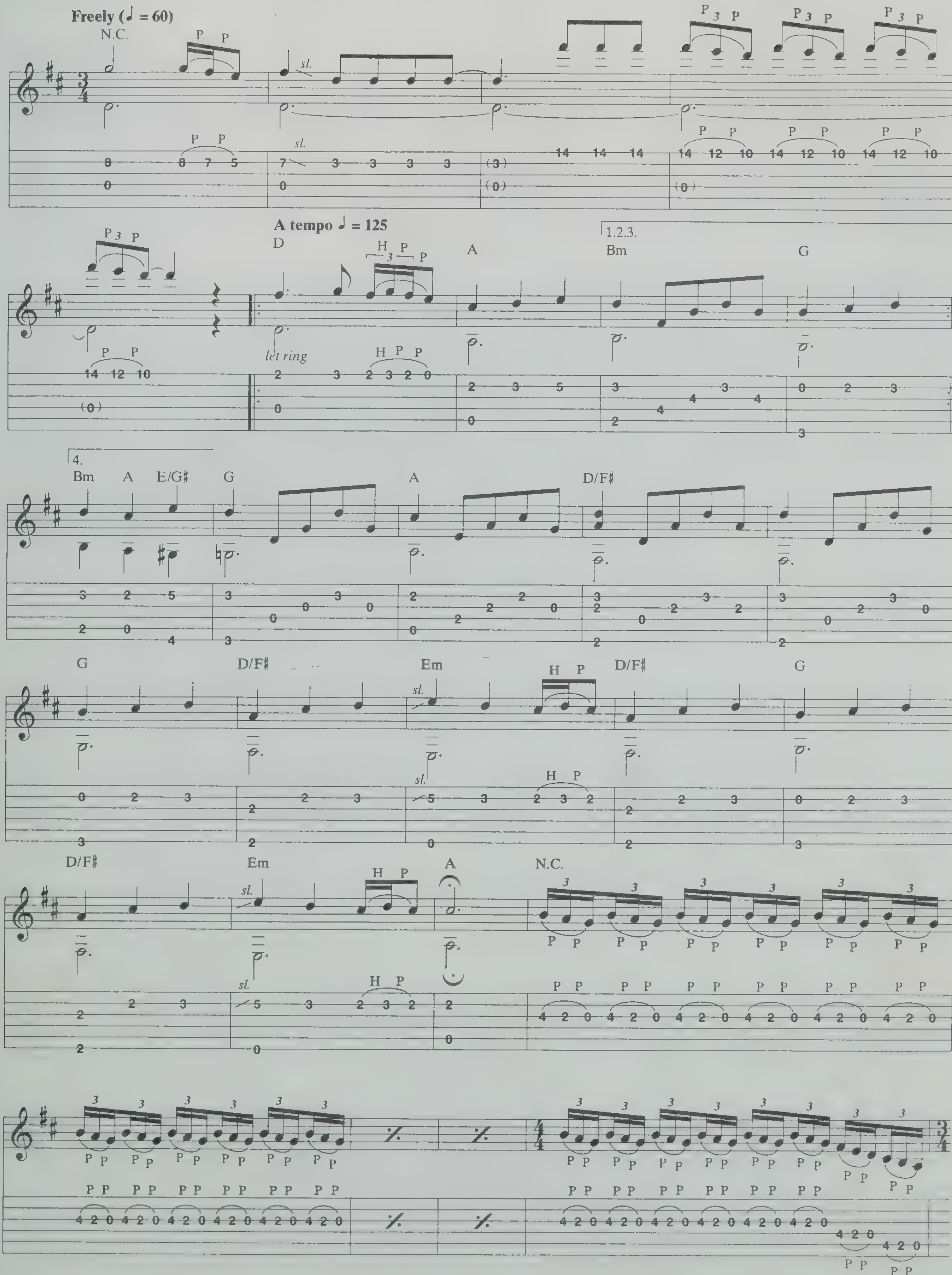
Love Song

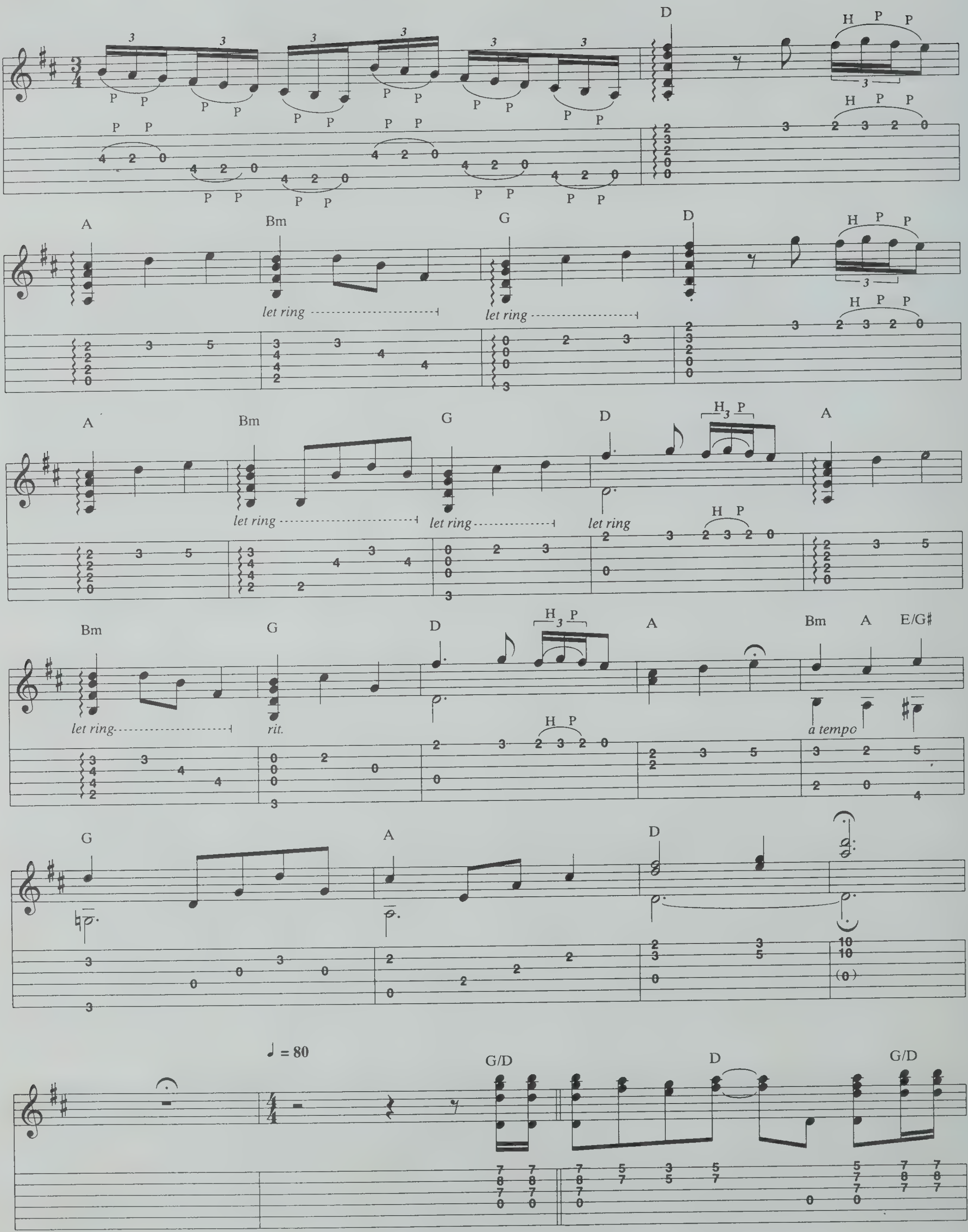
Words and Music by
Jeff Keith and Frank Hannon

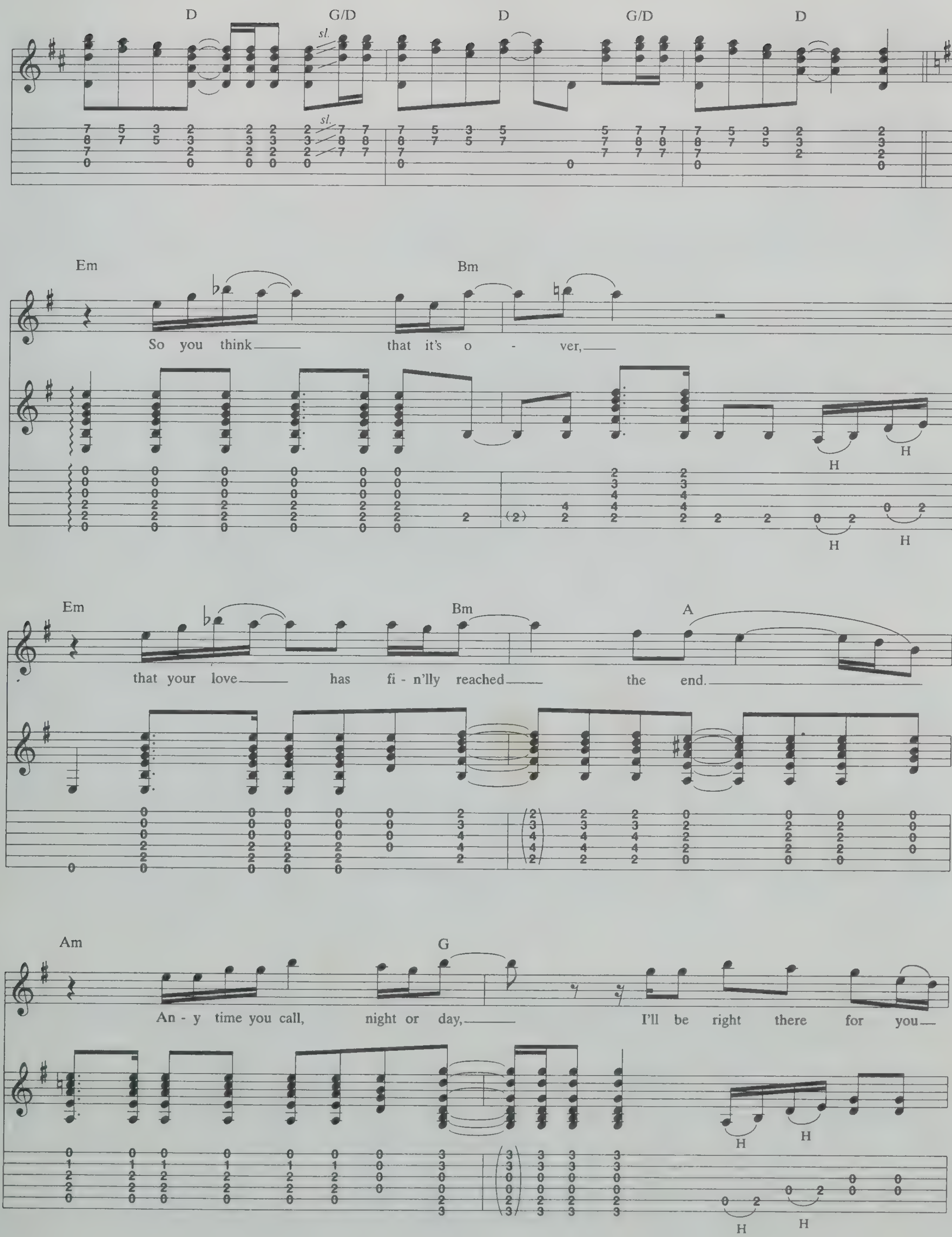


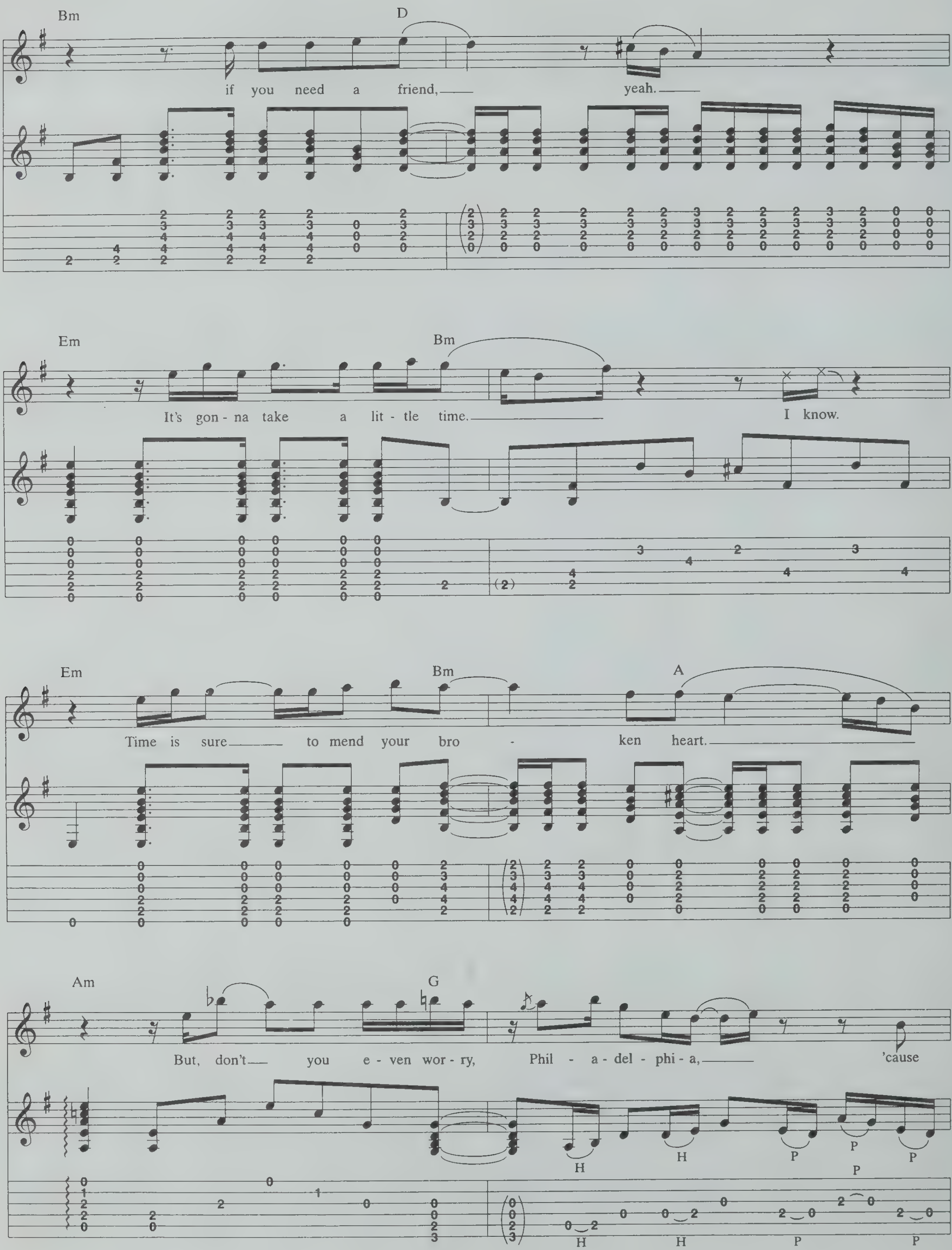


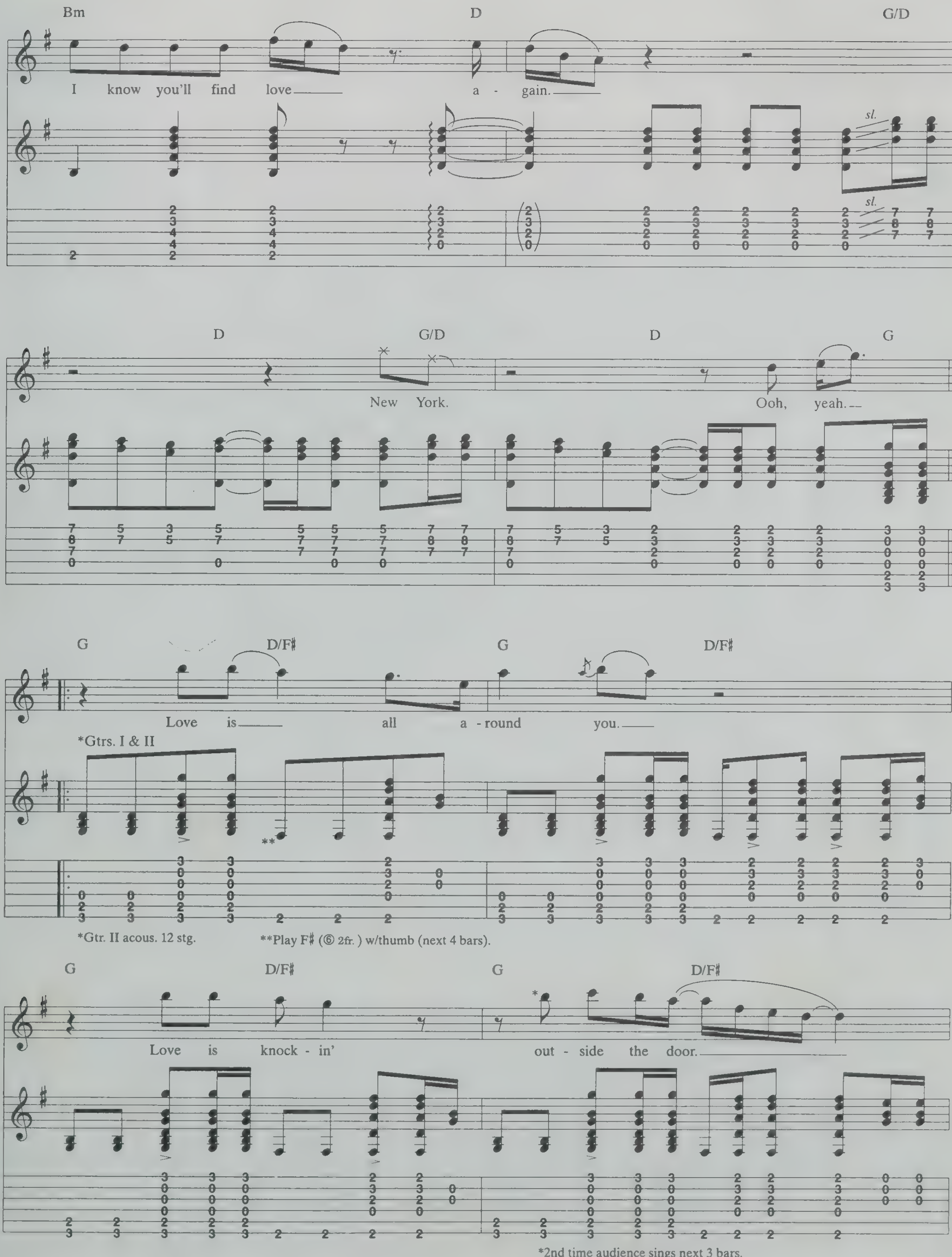

Am
E
Am
rake
H P
G
rit.
sl.
D
a tempo
accel.
P P
Am
rit.
E

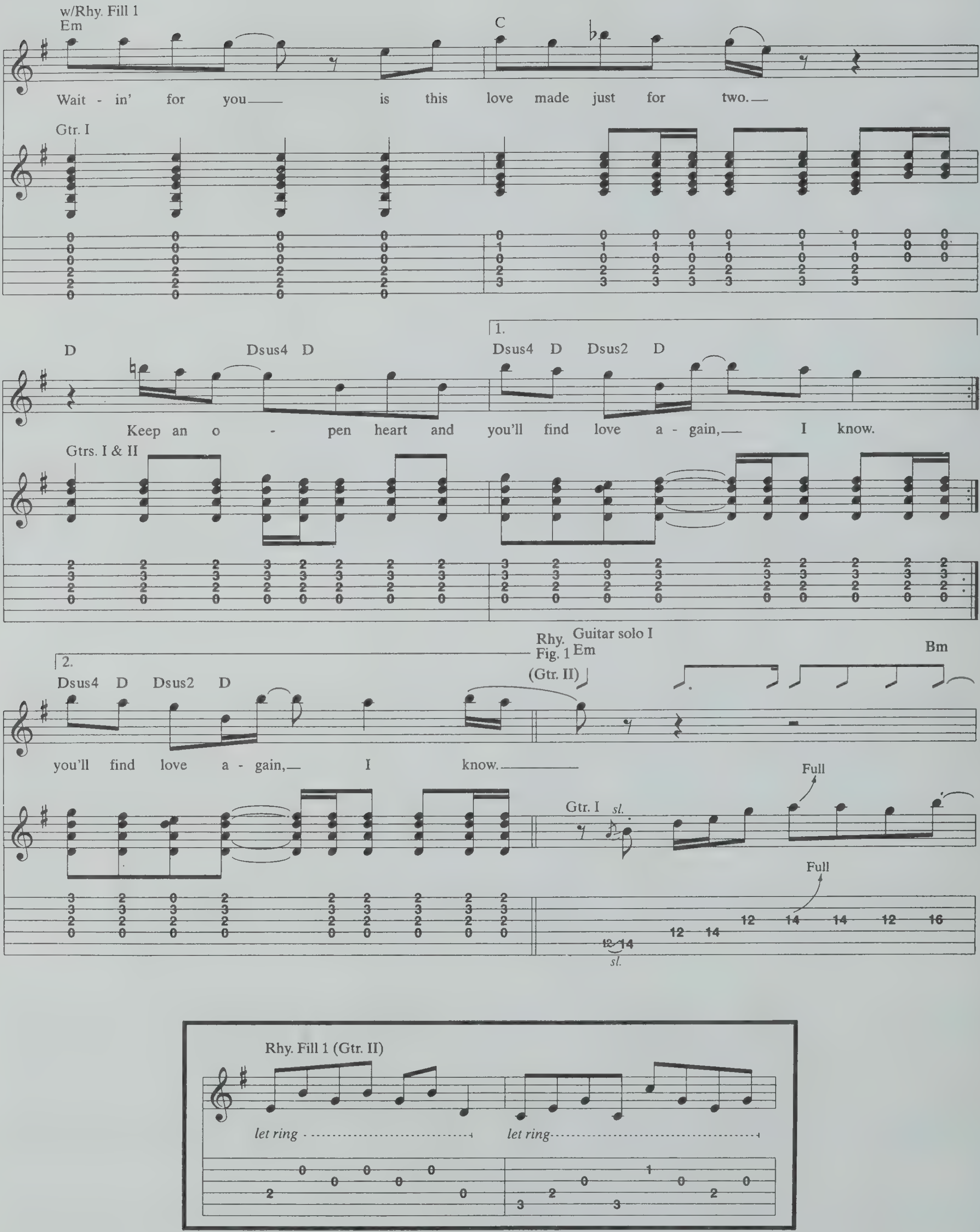

Freely (♩ = 60)
N.C.
sl.
A tempo ♩ = 125
D
A
1.2.3.
Bm
G
let ring
4.
Bm A E/G♯
G
A
D/F♯
G
D/F♯
Em
D/F♯
G
D/F♯
Em
A
N.C.


D
A
Bm
G
D
let ring
let ring
A
Bm
G
D
A
let ring
let ring
let ring
Bm
G
D
A
Bm
A
E/G♯
let ring
rit.
a tempo
G
A
D
♩ = 80
G/D
D
G/D

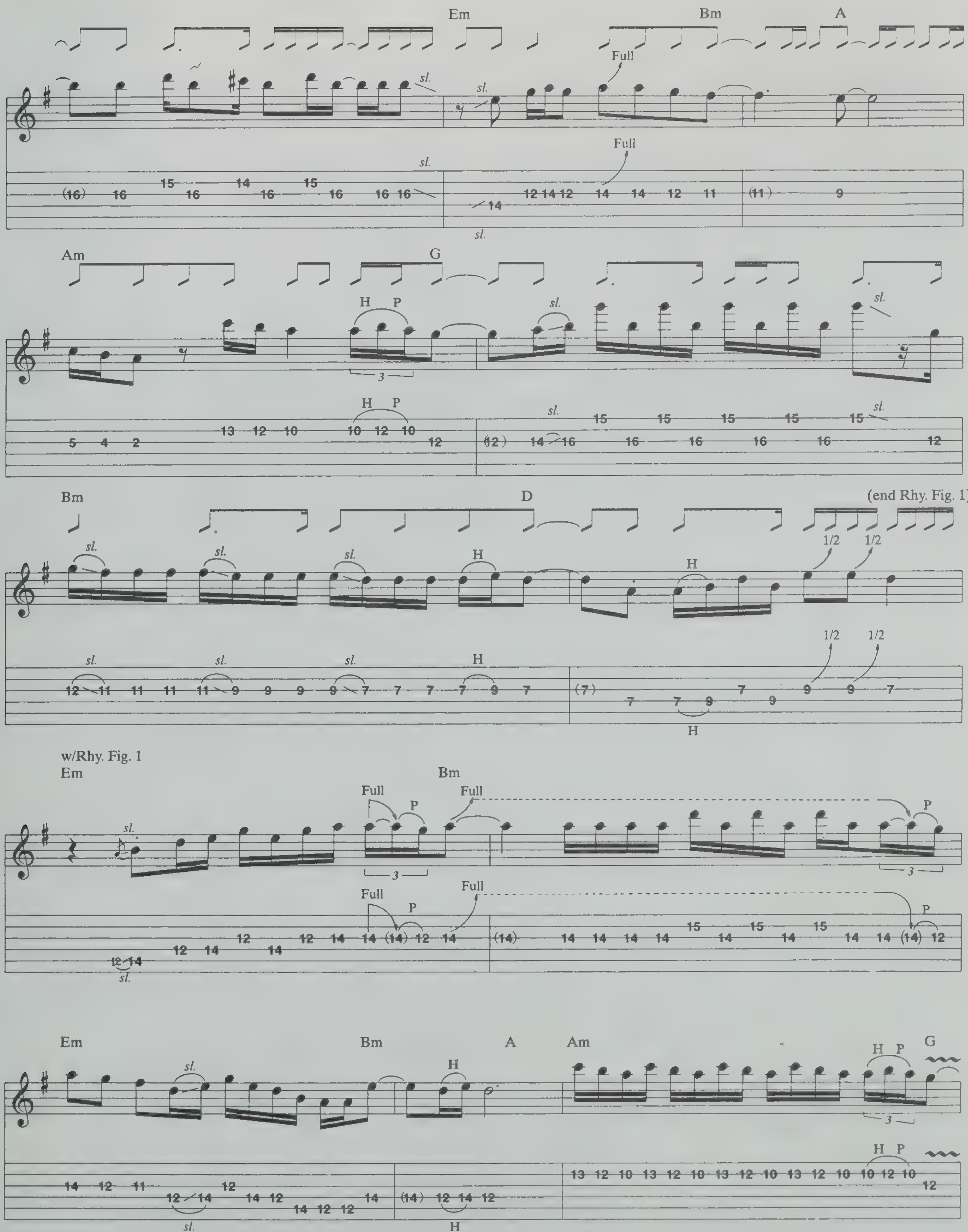

D
G/D
D
G/D
D
sl.
Em
Bm
So you think that it's o - ver,
H
Em
Bm
A
that your love has fi - n'lly reached the end.
Am
G
An - y time you call, night or day, I'll be right there for you
H

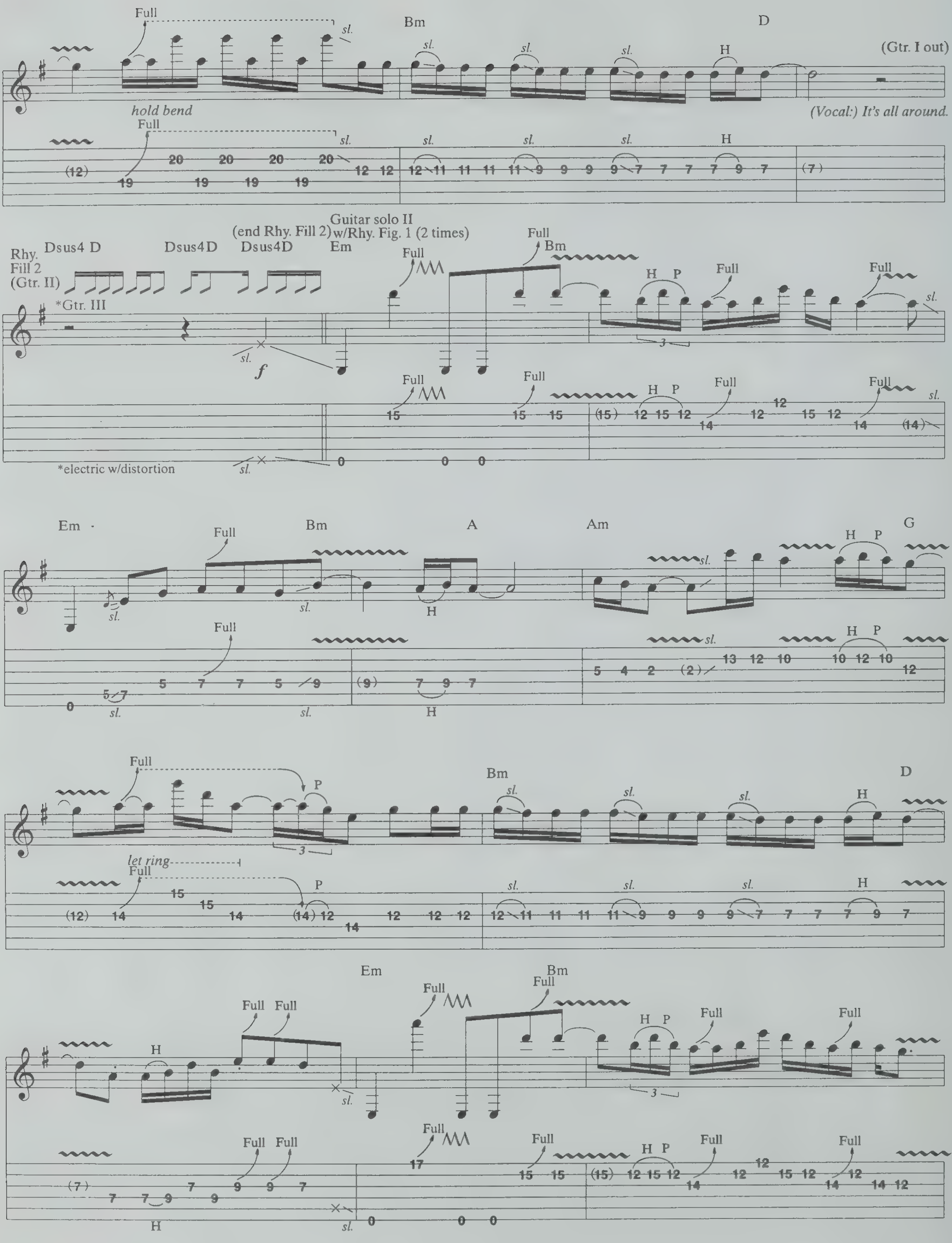

Bm
D
if you need a friend,
yeah.
Em
Bm
It's gon - na take a lit - tle time.
I know.
Em
Bm
A
Time is sure to mend your bro - ken heart.
Am
G
But, don't you e - ven wor - ry, Phil - a - del - phi - a, 'cause


Bm
D
G/D
I know you'll find love a - gain.
sl.
D
G/D
D
G
New York.
Ooh, yeah.
G
D/F♯
G
D/F♯
Love is all a - round you.
*Gtrs. I & II
*Gtr. II acous. 12 stg.
**Play F♯ (⑥ 2fr.) w/thumb (next 4 bars).
G
D/F♯
G
D/F♯
Love is knock - in' out - side the door.
*2nd time audience sings next 3 bars.

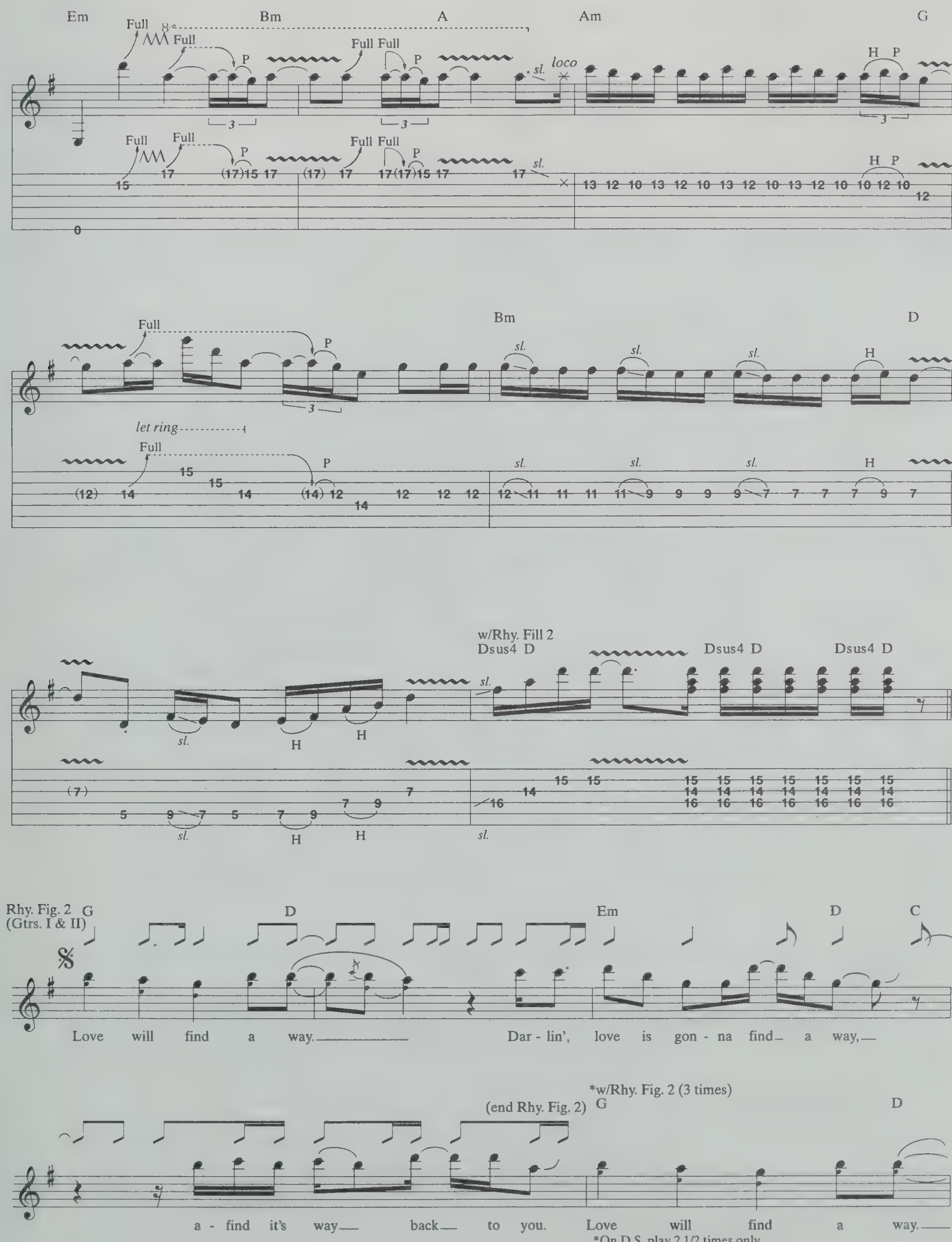


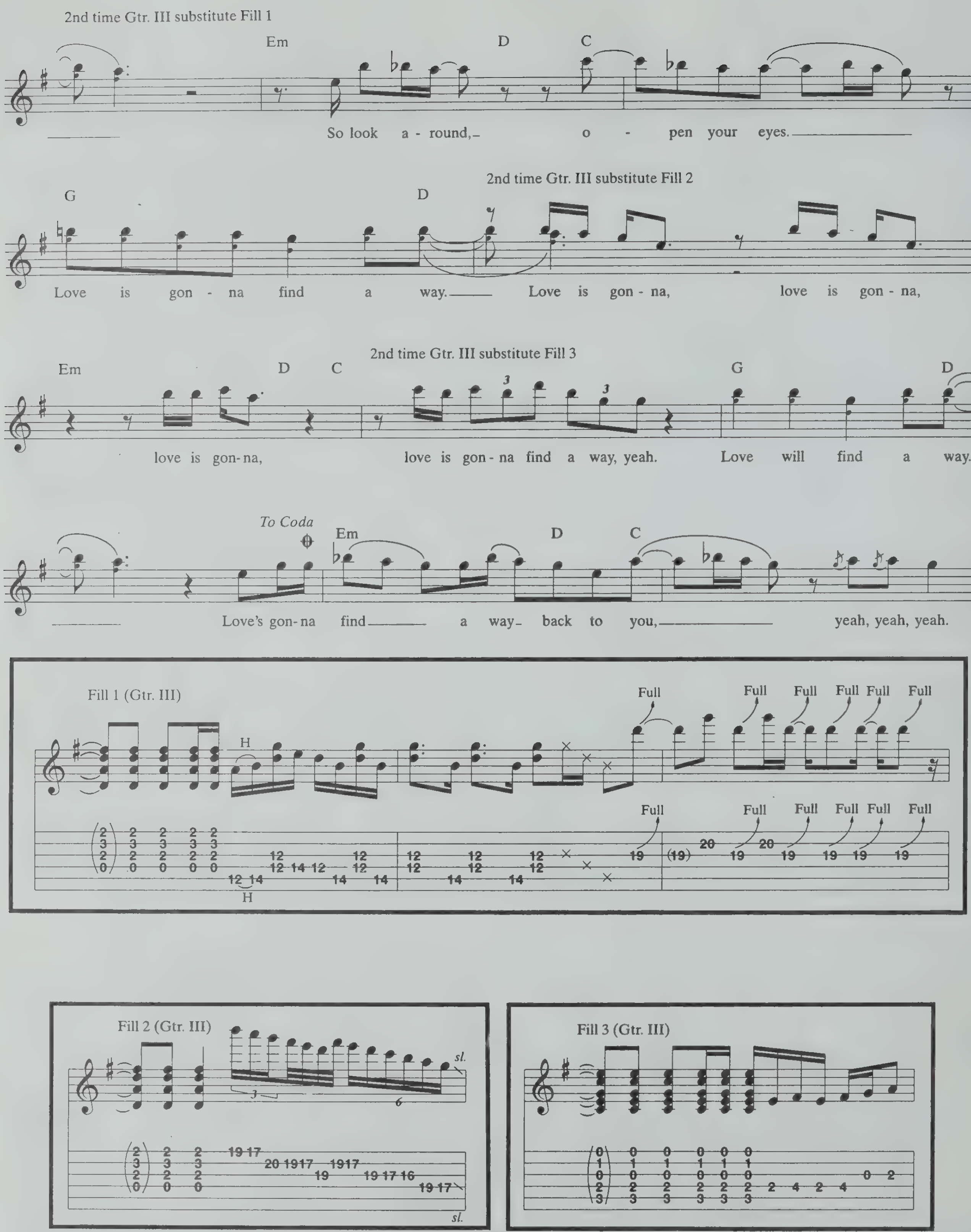
w/Rhy. Fill 1
Em
C
Wait - in' for you is this love made just for two.
Gtr. I
D
Dsus4 D
Keep an o - pen heart and
1.
Dsus4 D Dsus2 D
you'll find love a - gain, I know.
Gtrs. I & II
2.
Dsus4 D Dsus2 D
you'll find love a - gain, I know.
Rhy. Fig. 1 (Gtr. II)
Guitar solo I
Em
Bm
Gtr. I
sl.
Full
Rhy. Fill 1 (Gtr. II)
let ring

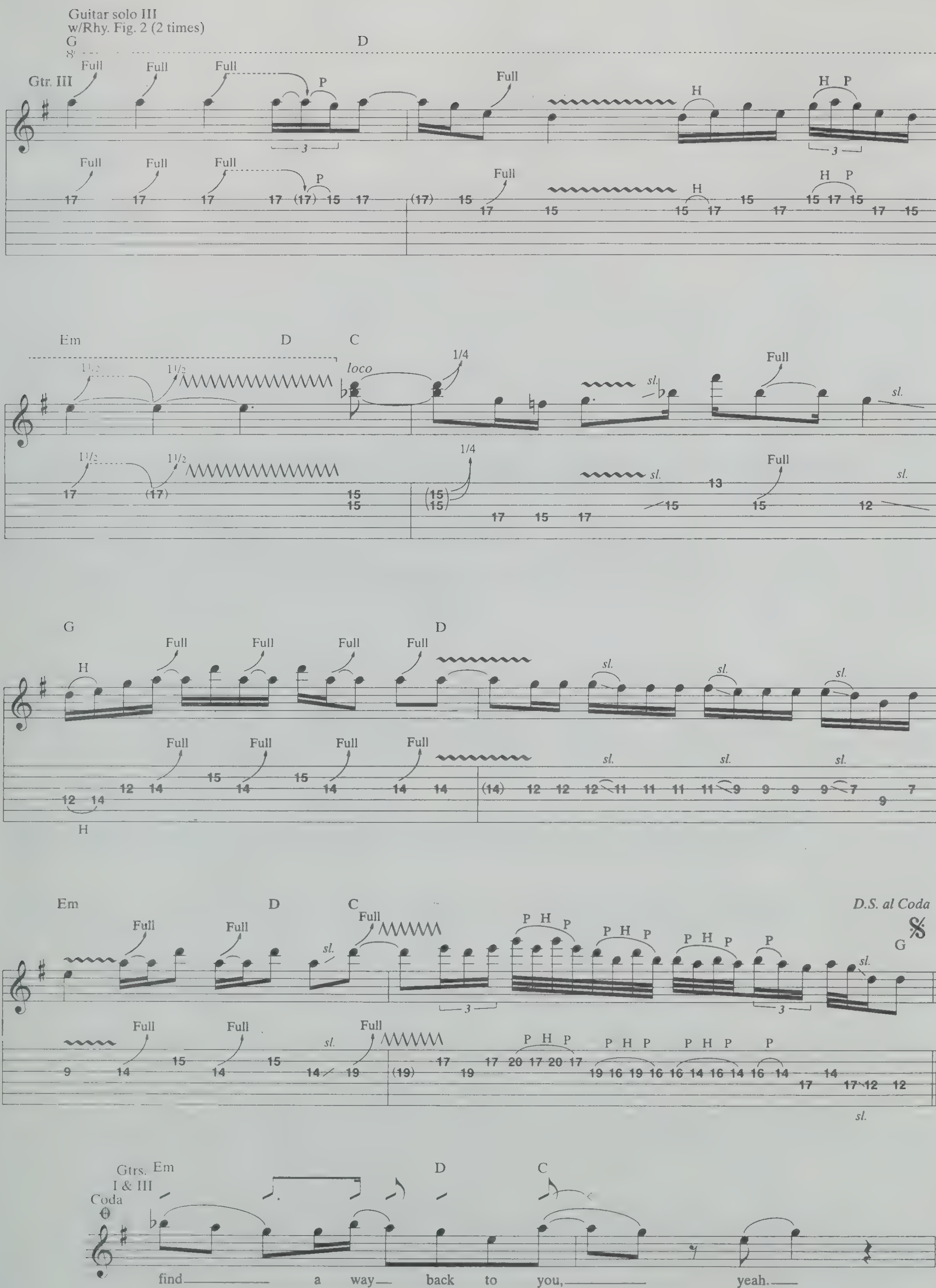

Em
Bm
A
Am
G
Bm
D
(end Rhy. Fig. 1)
w/Rhy. Fig. 1
Em
Bm
Em
Bm
A
Am
G

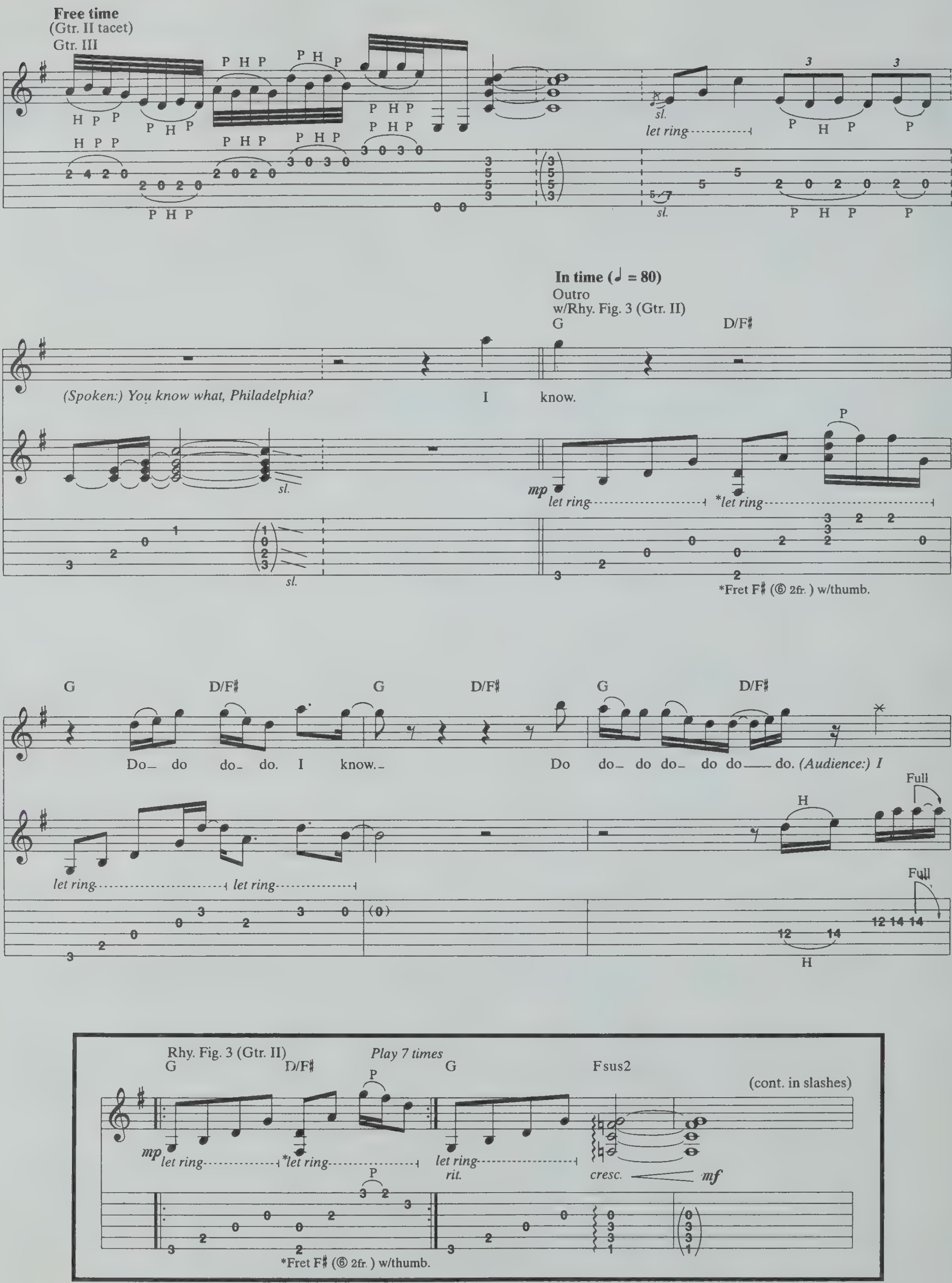


hold bend
Bm
D
(Gtr. I out)
(Vocal:) It's all around.
Rhy. Fill 2 (Gtr. II)
Dsus4 D
Dsus4D
(end Rhy. Fill 2)
Guitar solo II
w/Rhy. Fig. 1 (2 times)
Em
*Gtr. III
*electric w/distortion
A
Am
G
let ring

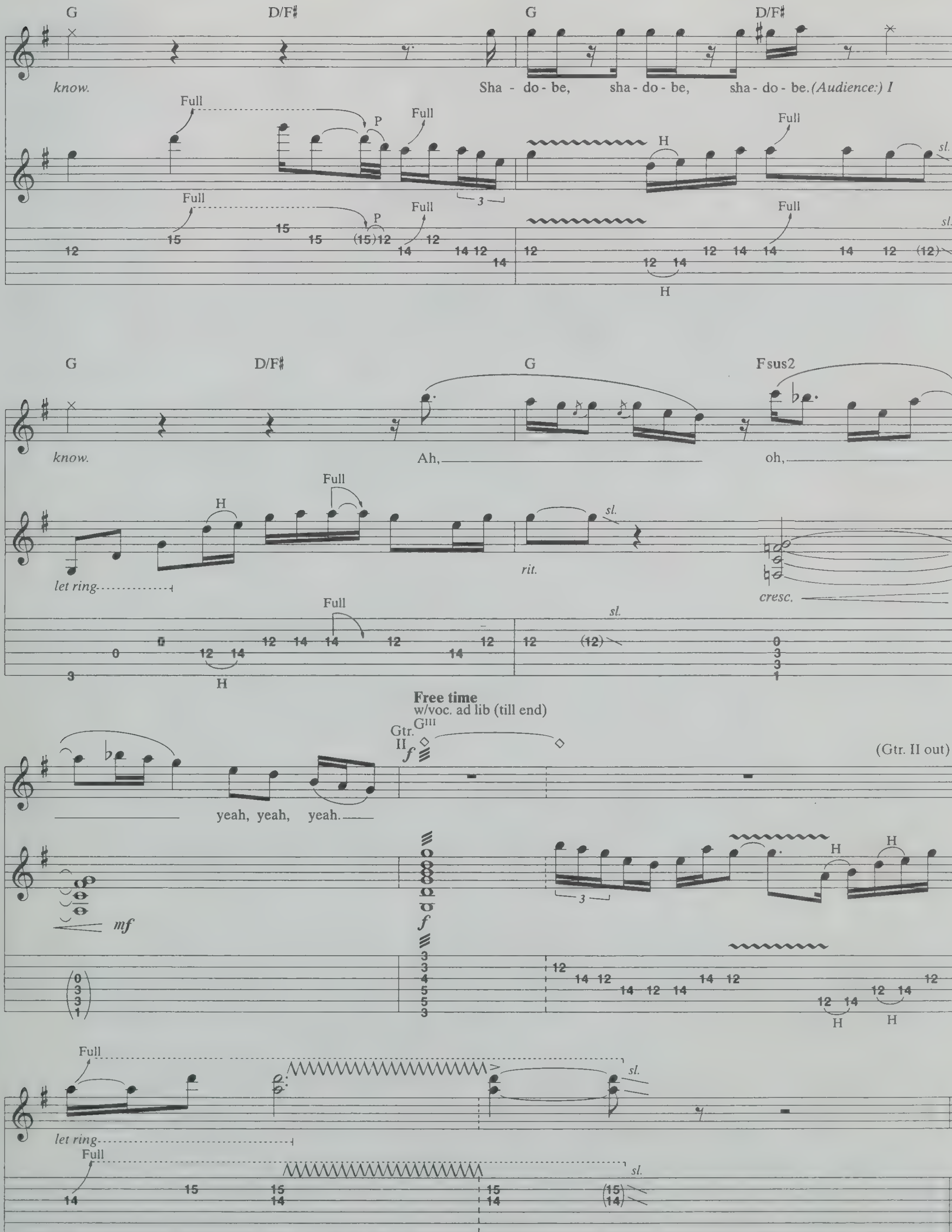

Em
Full
8va
Full
Bm
P
Full Full
A
sl.
loco
Am
H P
G
15 17 (17) 15 17 (17) 17 17 (17) 15 17 17
13 12 10 13 12 10 13 12 10 13 12 10 10 12 10 12
0
Full
let ring
Bm
sl.
H
D
(12) 14 15 15 14 (14) 12 14 12 12 12 12 11 11 11 11 9 9 9 9 7 7 7 7 9 7
w/Rhy. Fill 2
Dsus4 D
Dsus4 D
Dsus4 D
(7) 5 9 7 5 7 9 7 9 7
16 14 15 15
15 14 16
Rhy. Fig. 2
(Gtrs. I & II)
G
D
Em
D
C
Love will find a way.
Dar - lin', love is gon - na find a way,
*w/Rhy. Fig. 2 (3 times)
(end Rhy. Fig. 2)
G
D
a - find it's way back to you.
Love will find a way.
*On D.S. play 2 1/2 times only.


2nd time Gtr. III substitute Fill 1
Em D C
So look a - round,– o - pen your eyes.
2nd time Gtr. III substitute Fill 2
G D
Love is gon - na find a way.— Love is gon - na, love is gon - na,
2nd time Gtr. III substitute Fill 3
Em D C G D
love is gon- na, love is gon - na find a way, yeah. Love will find a way.–
To Coda
Em D C
Love's gon- na find a way– back to you, yeah, yeah, yeah.
Fill 1 (Gtr. III)
H
Full
Fill 2 (Gtr. III)
sl.
Fill 3 (Gtr. III)


Guitar solo III
w/Rhy. Fig. 2 (2 times)
G
D
Gtr. III
Full
H
P
Em
D
C
loco
1/4
sl.
D.S. al Coda
Gtrs. I & III
Coda
Em
D
C
find a way back to you, yeah.



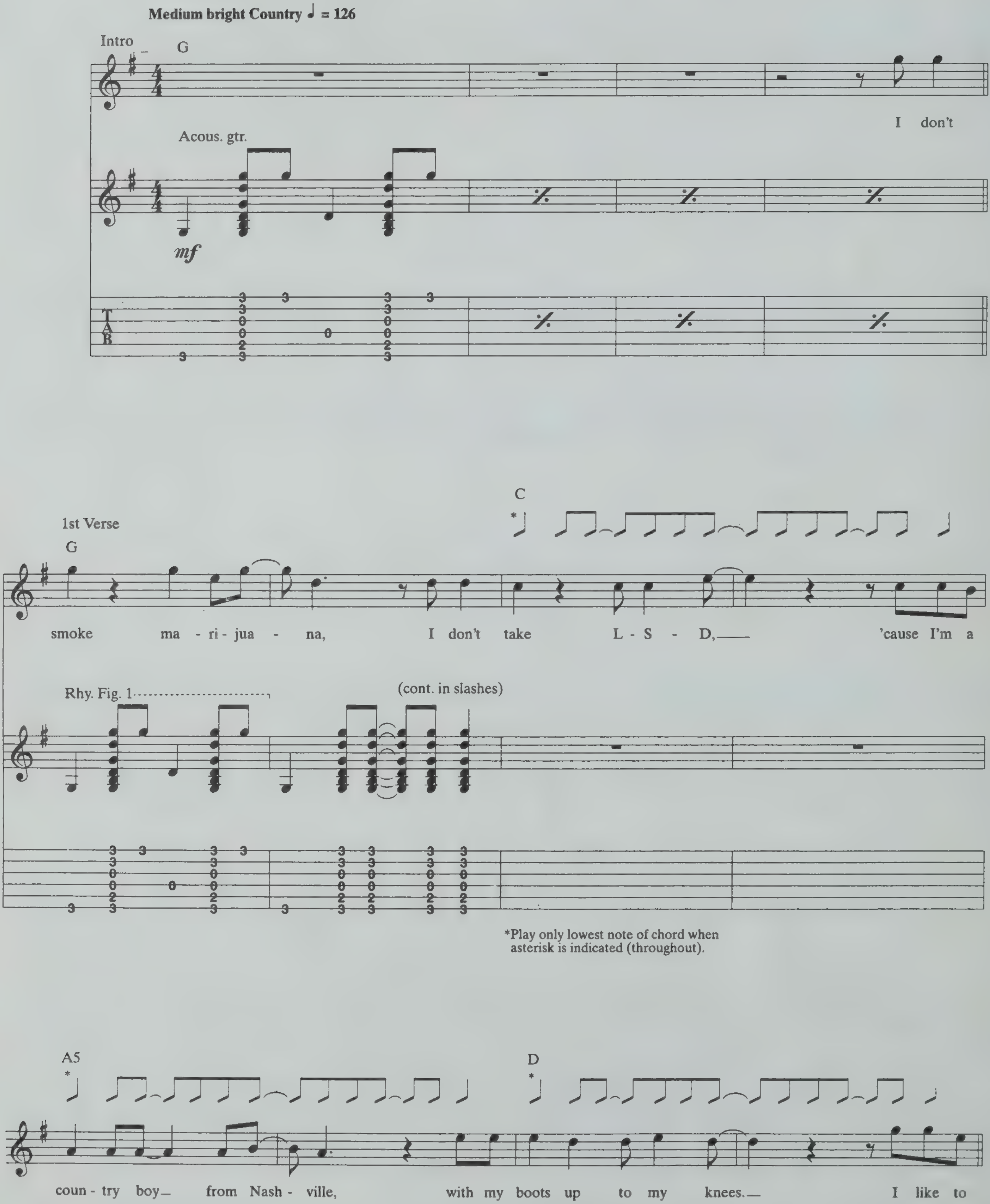
Free time
(Gtr. II tacet)
Gtr. III
P H P
H P P
let ring
sl.
In time (♩ = 80)
Outro
w/Rhy. Fig. 3 (Gtr. II)
G
D/F♯
(Spoken:) You know what, Philadelphia?
I know.
mp
*Fret F♯ (⑥ 2fr.) w/thumb.
Do dodo do. I know.
Do do do do do do do. (Audience:) I
Full
H
Rhy. Fig. 3 (Gtr. II)
Play 7 times
Fsus2
(cont. in slashes)
rit.
cresc.
mf

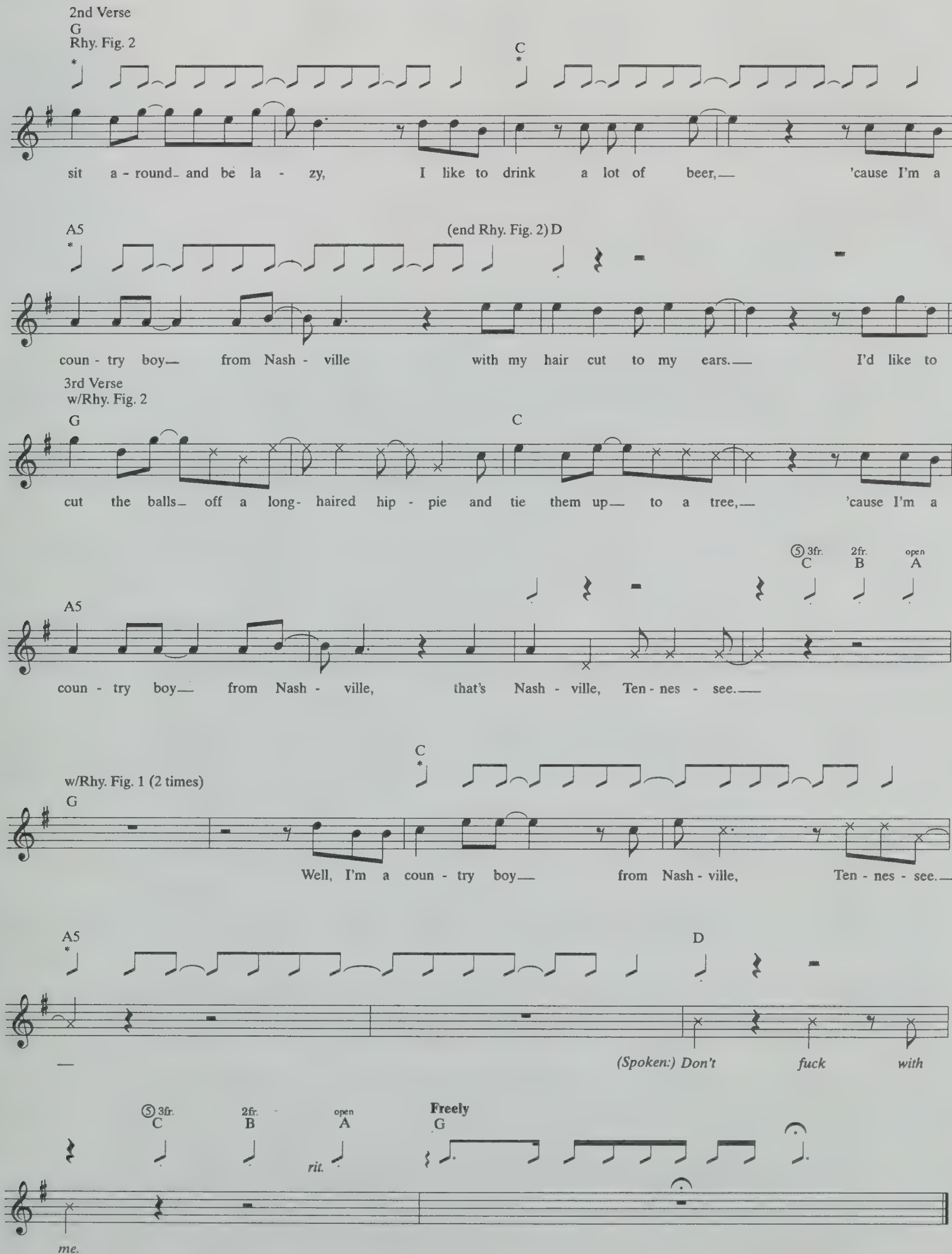

G
D/F♯
know.
Sha - do - be, sha - do - be, sha - do - be. (Audience:) I
Full
P
H
sl.
Fsus2
Ah,
oh,
let ring
rit.
cresc.
Free time
w/voc. ad lib (till end)
Gtr. II
(Gtr. II out)
yeah, yeah, yeah.
mf
f

Tommy's Down Home

Words and Music by
Tommy Skeoch

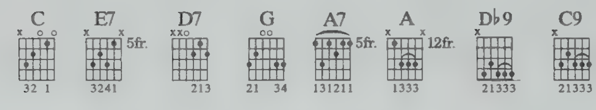


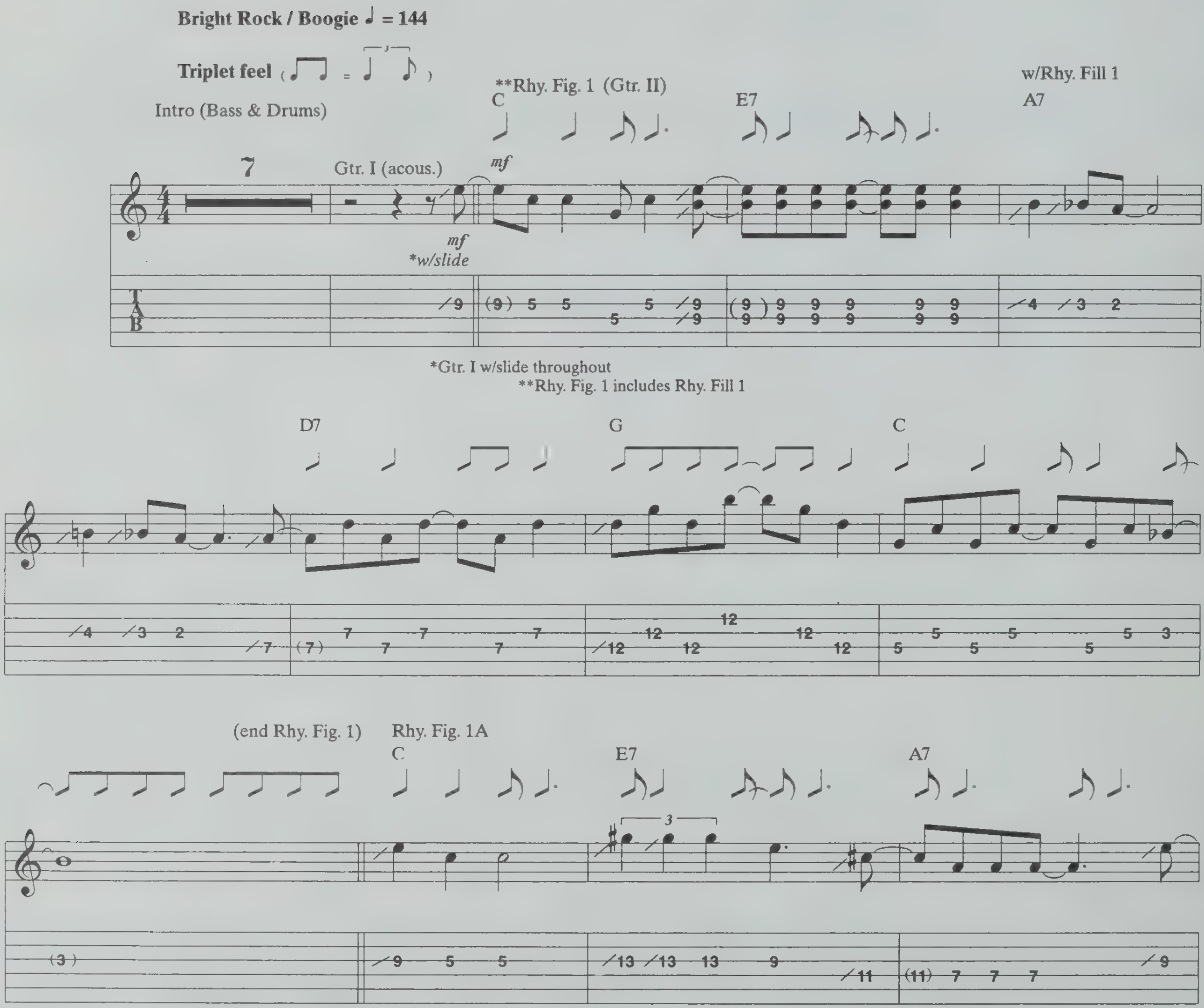


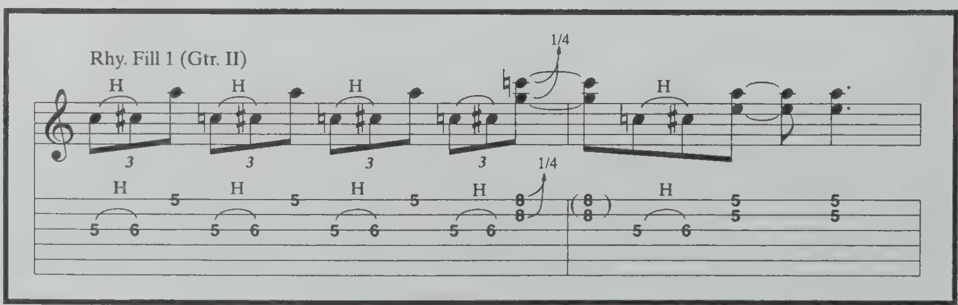

2nd Verse
G
Rhy. Fig. 2
C
sit a - round_ and be la - zy, I like to drink a lot of beer,_ 'cause I'm a
A5
(end Rhy. Fig. 2) D
coun - try boy_ from Nash - ville with my hair cut to my ears._ I'd like to
3rd Verse
w/Rhy. Fig. 2
G
C
cut the balls_ off a long- haired hip - pie and tie them up_ to a tree,_ 'cause I'm a
A5
⑤ 3fr. C
2fr. B
open A
coun - try boy_ from Nash - ville, that's Nash - ville, Ten - nes - see._
w/Rhy. Fig. 1 (2 times)
G
C
Well, I'm a coun - try boy_ from Nash - ville, Ten - nes - see._
A5
D
(Spoken:) Don't fuck with me.
⑤ 3fr. C
2fr. B
open A
rit.
Freely
G

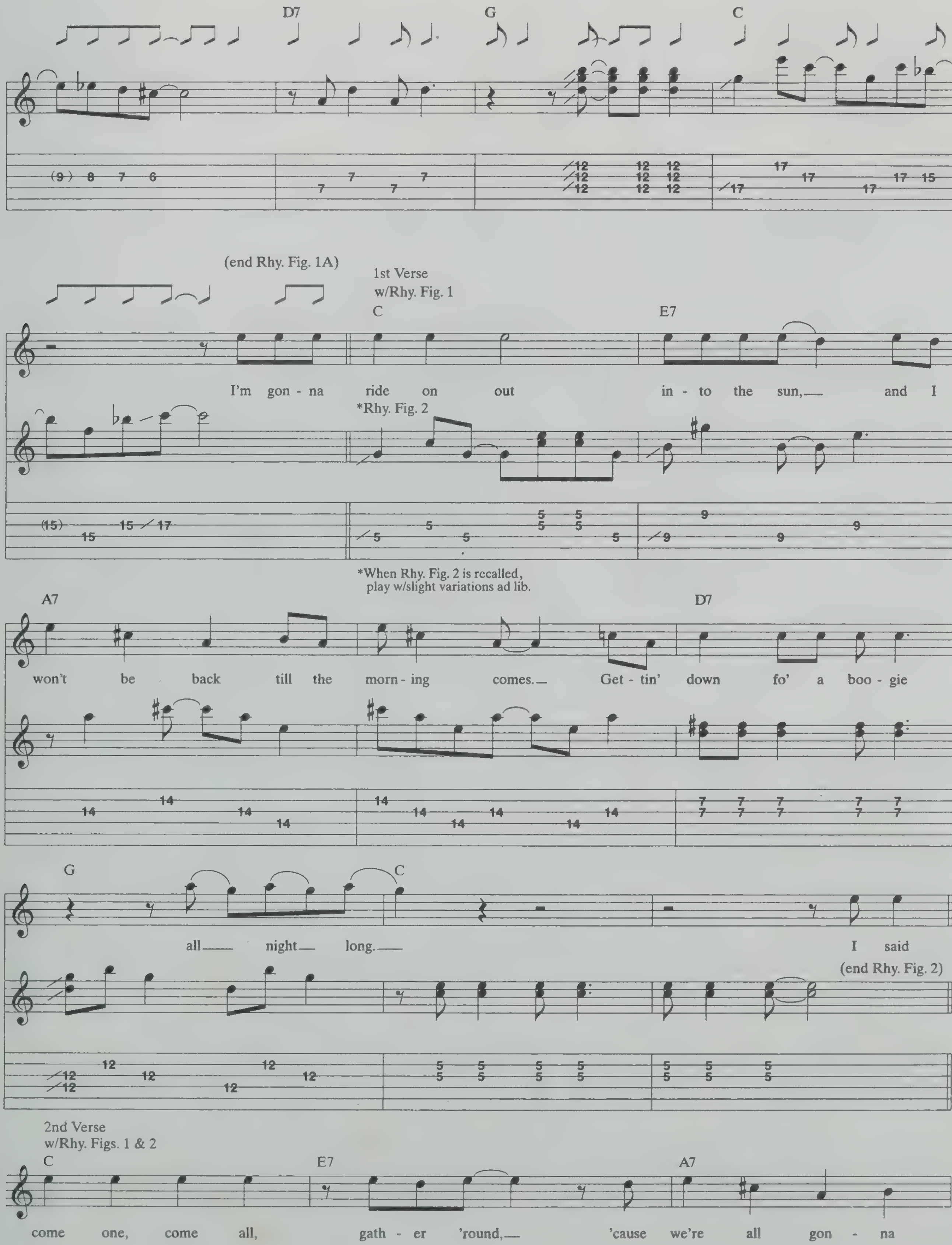
Down Fo' Boogie

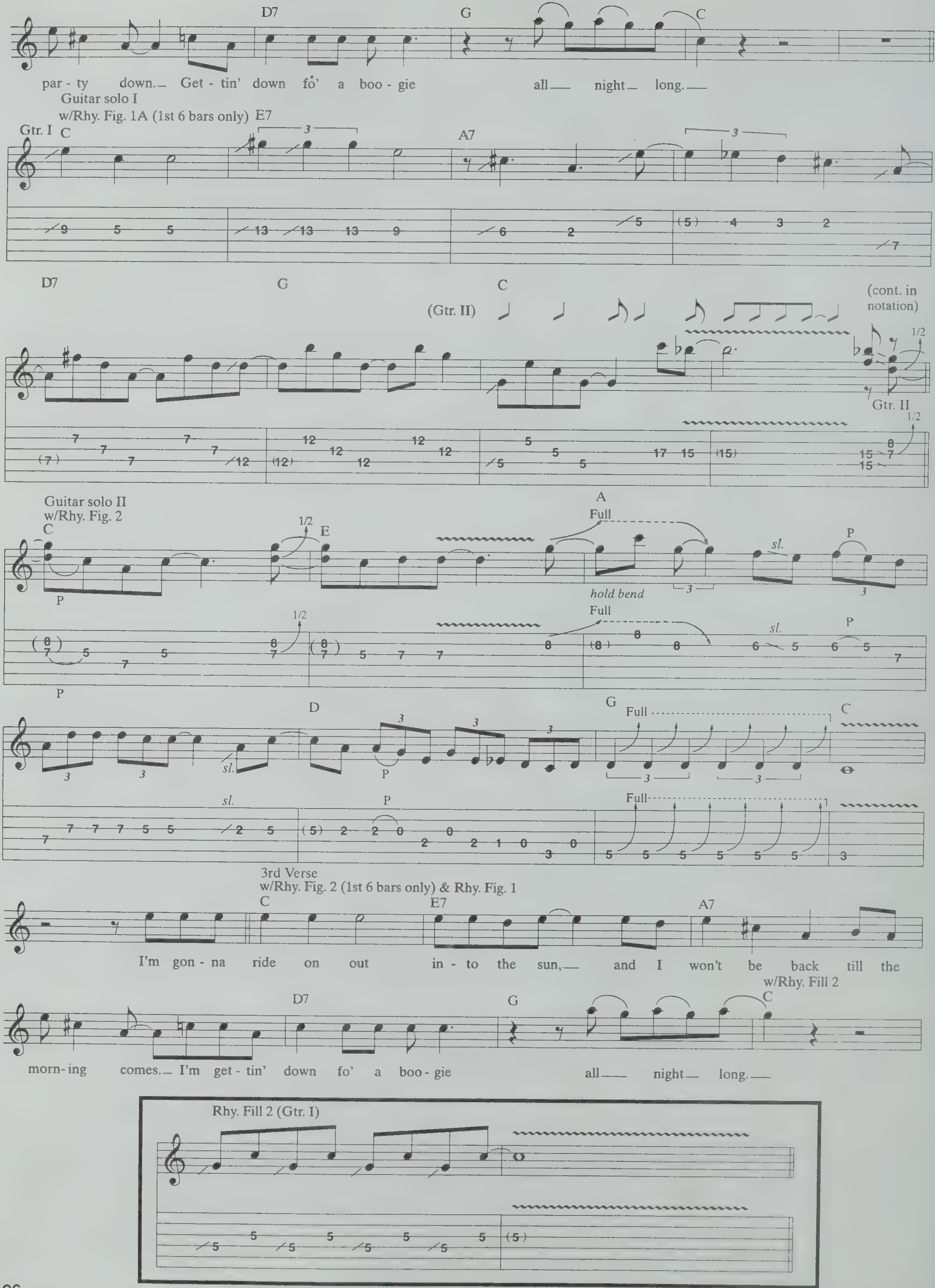
Words and Music by
Jeff Keith, Tommy Skeoch
and Joe Ed Keith

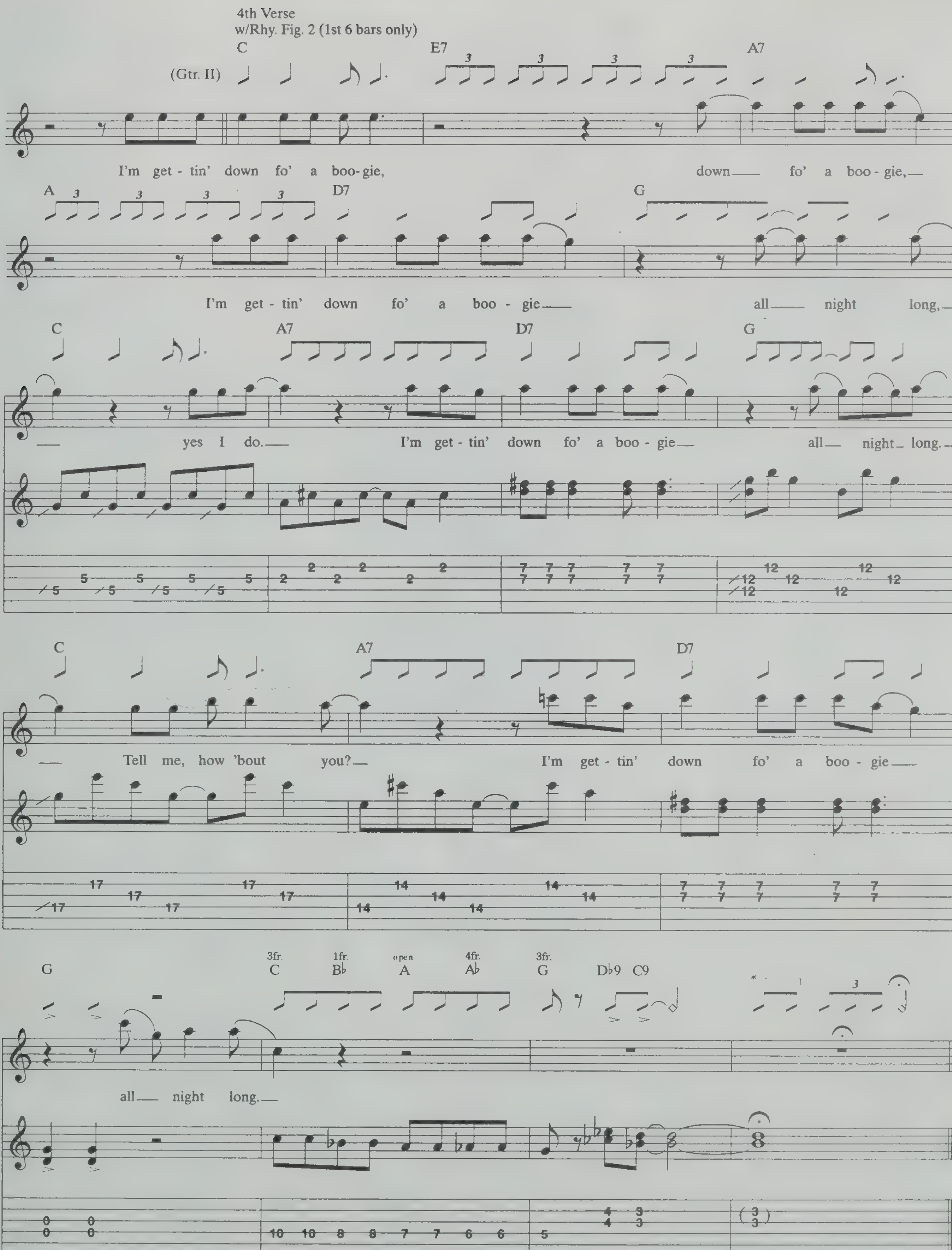







D7
G
C
(end Rhy. Fig. 1A)
1st Verse
w/Rhy. Fig. 1
C
E7
I'm gon - na ride on out in - to the sun, and I
*Rhy. Fig. 2
*When Rhy. Fig. 2 is recalled, play w/slight variations ad lib.
A7
D7
won't be back till the morn - ing comes. Get - tin' down fo' a boo - gie
G
C
all night long. I said
(end Rhy. Fig. 2)
2nd Verse
w/Rhy. Figs. 1 & 2
C
E7
A7
come one, come all, gath - er 'round, 'cause we're all gon - na

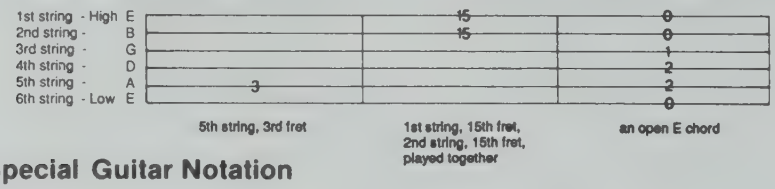

D7
G
C
par - ty down. Get - tin' down fo' a boo - gie all night long.
Guitar solo I
w/Rhy. Fig. 1A (1st 6 bars only) E7
Gtr. I
A7
(Gtr. II)
(cont. in notation)
Gtr. II
Guitar solo II
w/Rhy. Fig. 2
A
E
Full
hold bend
sl.
P
D
3rd Verse
w/Rhy. Fig. 2 (1st 6 bars only) & Rhy. Fig. 1
I'm gon - na ride on out in - to the sun, and I won't be back till the
w/Rhy. Fill 2
morn - ing comes. I'm get - tin' down fo' a boo - gie all night long.
Rhy. Fill 2 (Gtr. I)



*straight eighths

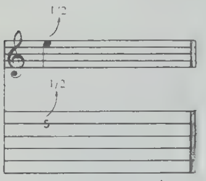
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string. For example:

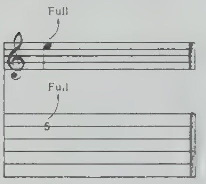


Definitions for Special Guitar Notation

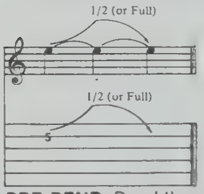
BEND: Strike the note and bend up ½ step (one fret).



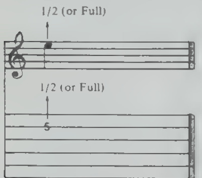
BEND: Strike the note and bend up a whole step (two frets).



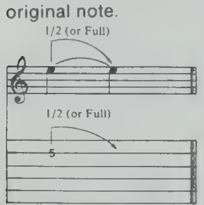
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



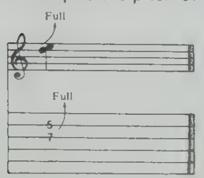
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



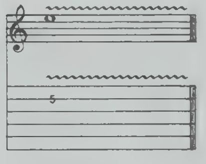
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



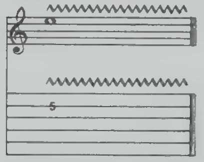
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



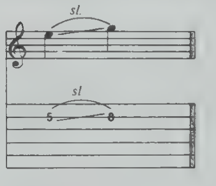
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



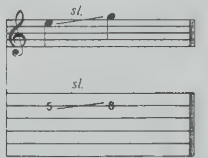
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



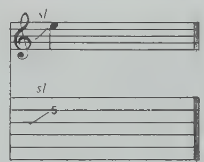
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



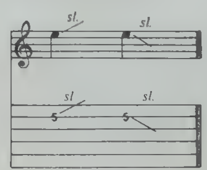
SLIDE: Same as above, except the second note is struck.



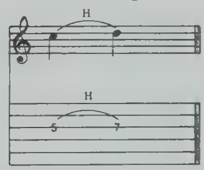
SLIDE: Slide up to the note indicated from a few frets below.



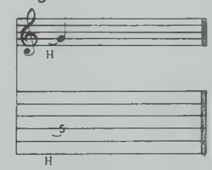
SLIDE: Strike the note and slide up or down an indefinite number of frets, releasing finger pressure at the end of the slide.



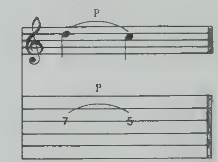
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



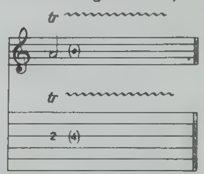
HAMMER-ON: Without picking, sound the note indicated by sharply fretting the note with a left-hand finger.



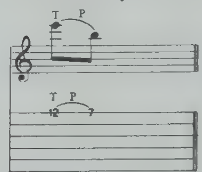
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



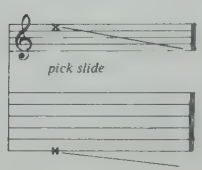
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



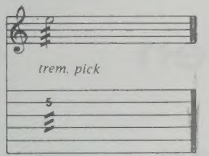
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



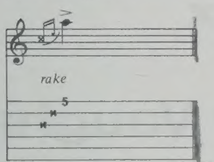
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



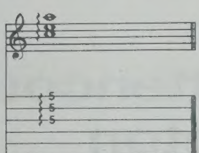
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



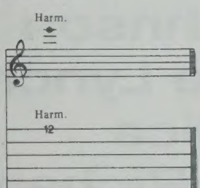
RAKE: Drag the pick across the strings indicated from low to high with a single downward motion.



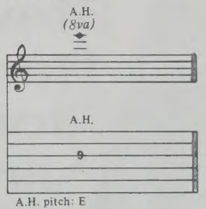
ARPEGGIO: Play the notes of the chord indicated by quickly rolling them from bottom to top.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



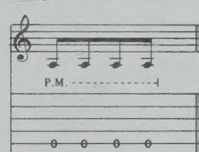
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



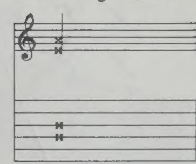
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



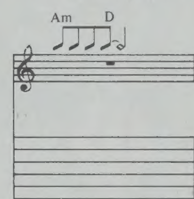
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



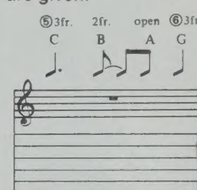
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a barline (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Definitions of Musical Symbols

8va	Play an octave higher than written	(staccato)	Play note short
15ma	Play two octaves higher than written	/	Repeat previous beat (used for quarter or eighth notes)
loco	Play as written	//	Repeat previous beat (used for sixteenth notes)
pp *(pianissimo)*	Very soft	%	Repeat previous measure
p *(piano)*	Soft	𝄆 𝄇	Repeat measures between repeat signs
mp *(mezzo - piano)*	Moderately soft		
mf *(mezzo - forte)*	Moderately loud	𝄆 1. 𝄇 2.	When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.
f *(forte)*	Loud		
ff *(fortissimo)*	Very loud		
> *(accent)*	Accentuate note (play it louder)	*D.S. al Coda*	Go back to the sign (𝄋), then play until the measure marked "To Coda," then skip to the section labeled "Coda."
^ *(accent)*	Accentuate note with great intensity	*D.C. al Fine*	Go back to the beginning of the song and play until the measure marked "Fine" (end).

Auto Mechanic

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Love Song
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